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## Welch Project A First For RCA Vidsk

By JIM McCULLAUGH

LOS ANGELES—RCA Records artist Bob Welch is set to star in RCA SelectaVision's first original music programming for videodisk. He will be joined by friends Mick Fleetwood and Stevie Nicks, the artist confirms. Additional guest appearances are also expected. The event will be produced by Gowers, Fields & Flattery, with Bruce Gowers serving as the line video director.

The project, expected to be released in stereo next spring, part of RCA's first wave of stereo videodisk software, will be more than just that. Other cooperating parties include the Warner-Amex MTV music channel, RCA Records and Welch's management company. Warner-Amex will obtain an interview segment as well as a program for its stereo music channel, while RCA Records is expected to

(Continued on page 72)

## RATIFICATION SEEN AFM, Label Agreement: Wages Rise, Funds Fall

By IS HOROWITZ

NEW YORK—The recording industry and the American Federation of Musicians have agreed on a new labor contract increasing union payments over the next two years, but sharply reducing obligations to the Special Payments and Music Performance Trust Funds.

While parties to the agreement are maintaining a tight official silence on its terms, it has nevertheless been learned that the pact calls for a boost in session wages of 8% in the first year, and another 7% cumulative in the second.

Sources close to the deliberations also disclose that the most heated bargaining revolved around serious moves by label negotiators to trim down or eliminate future payments to the funds that together garner approximately \$30

million annually from manufacturers via a "royalty" on record and tape sales.

This topic is said to have taken up most of the three weeks of bargaining that concluded Saturday (7). Although the extent of the cut in fund payments could not be learned at press time, it was described as "substantial."

The settlement now goes to the union membership for ratification, normally an uncontested endorsement of terms agreed to by the AFM leadership.

Letters detailing the provisions will be mailed this week to those members whose activity as recording sidemen entitles them to vote. Responses are due back for tally by Dec. 3, at which time the pact will be implemented retroactively as of Nov. 1. The last agreement expired Oct. 31.

(Continued on page 9)

## ASCAP's Get \$7 Million Retro Payment

NEW YORK—Checks totaling more than \$7 million will be mailed to ASCAP publishers and writers this week in a special distribution of retroactive payments received from CBS Television following its failed antitrust suit against the performing rights society.

BMI, also a target in the CBS action which sought to scuttle the concept of the blanket license with respect to network television, will not be making a special distribution of back payments. The \$5.5 million it received from CBS in retroactive fees will go into the BMI general income pot.

With the total being distributed by ASCAP this week fixed at \$7,475,970.37, a breakdown of pertinent payment segments from 1977 to June of this year is being used as the basis for determining the actual monies received by individual members.

(Continued on page 15)

## Retailers Not Maximizing Gospel's Wider Potential

By EDWARD MORRIS

This report focuses on one of the many topics to be aired at Billboard's second annual Gospel Music Conference, set for Dec. 1-4 at the Sheraton Universal Hotel, Los Angeles. More details, page 4.

NASHVILLE—Perception is as important as product when it comes to selling gospel music in secular retail stores.

A nationwide survey of the latter finds agreement that most gospel labels have come of age in manufacturing and packaging, and routinely offer point-of-purchase materials and co-op ad dollars. But retailers who are treating the product as a minority taste, and not exploiting its wide potential, are yielding small volume and slow turnover.

George Hill, who buys gospel for

50 stores in the Budget Record & Tapes chain in Denver, says he tried to counteract this laissez-faire attitude within his operation by hiring a consultant to prepare an informational package for store managers. By and large, the effort failed. Hill conjectures, because the stores are franchisee-owned and thus were able to ignore the campaign. "I can't shop them records," he explains, "even though I believe in the product myself."

He estimates that only five or six of the 50 stores involved are "doing any kind of business in gospel." Those that do can choose from between 125 and 130 gospel titles. Hill estimates, divided into the categories of traditional/inspirational, contemporary

(Continued on page 46)



Don't miss the FAHNE SINAIRA TV Special, "Sinaira—the Man And His Music" on NBC Sunday, November 22, 8 PM Eastern & Pacific, 7 PM Central. Mr. Sinaira will be performing songs from his new Reggae album *Shut Me Down*. FS 2395 (Advertisement)



Now that we are entering the holiday season, what a perfect way to begin a Musical Gift of Love from L.T.D. LOVE MAGIC. This jewel of an album, with musical selections that sparkle and shine. "Kiss Back" AM 2382, the first single, has the county on its feet and rocket up its heels. LOVE MAGIC NEW FROM L.T.D. ON R&B RECORDS & TAPES SP 8381. Produced and Arranged by Michael Stokes and L.T.D. (Advertisement)

## Jam The Box!

THE NEW ALBUM AND SINGLE FROM

MCA 528A

MCA 5432Z

BILL SUMMERS &amp; SUMMER'S HEAT

MCA RECORDS  
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*Remember your life and times in love.*

*Relive those  
moments with  
Barbra Streisand's  
new album,  
"Memories."*

*Filled with Streisand  
songs you can't get  
enough of. Like "The  
Way We Were,"  
"Evergreen (Love  
Theme From 'A Star Is  
Born')" and "You  
Don't Bring Me  
Flowers (Duet With  
Neil Diamond)." And  
two new songs—  
including her hit,  
"Comin' In And Out Of  
Your Life."*

*On Columbia Records  
and Tapes.*



## General News

# ASCAP To Court For Changes

## 'Competitive Disadvantage' Cited In Advances Issue

By Irv Lichtenman



**ANNIVERSARY EVENT**—Atlantic chairman Ahmet Ertegun, seated, greets Tim Hauser of the Manhattan Trust at the 16th Anniversary dinner dance of the United Jewish Appeal/Federation Music Industry Division. Atlantic president Doug Morris, the event's guest of honor, and artist Laura Branigan look on.

# Hensler Sets PolyGram Focus

## As Schein Cites Label Gains

NEW YORK—With a new organization in place, Executive Turntable's Chairman Hensler, recently named president of PolyGram Records Inc., has set a three-pronged "priority" thrust for the company.

At the same time, Harvey Schein, president of the parent PolyGram Corp. here, dismisses as "absolute baloney" a "disintegrator" label company" that would eventually lead to the label's demise.

# Record Rentals

## Are Feature Of Michigan Store

NEW YORK—Record rentals are a key feature of a new retail store in Sterling Heights, Mich. and before its grand opening on Nov. 20, the 1,200 square foot store, Renovation, will offer special rental deals.

Jeff Osterman, co-owner with Sid Kelley, says the store opened for business Sunday (8) under the following rental terms: upon cash or credit on the full price of the LP, the customer can rent product for \$2 for a single album, \$3.50 for a double album for a 24-hour period.

In addition, there's a Budget Club membership that offers half-price on rentals and extra discounts on regular sale product with payment of \$35 a year and a renewal fee of \$30 or an \$80 lifetime membership.

Bud, before the grand opening, customers can rent three albums for \$5 or rent six albums for \$10, thus getting one rental fee. And during the phase, the store is charging \$25 for an annual club membership.

Osterman, who heralded the rental policy via a 4-page ad in a local music paper, Metro Times, says that "within 10 minutes" of the Sunday opening, he had rented product to his customers.

The retailer, also a musician, is not dissuaded by the home playing realities of rentals. "Prices are high, times are depressed and there's a demand for this service."

As for the goods returned by the customer, Osterman says these are retained as regular inventory at regular shelf prices. He says all returned goods are clean and he returns them to the supplier.

Says Schein of the setup, which he's undergone a number of consolidation moves following a severe sales slump in 1979 and early 1980, "PolyGram doesn't want for economic support. I haven't been in better shape since I got here. October was the best profit month in more than three years. I believe we're in an upward direction."

Hensler, who replaced David Braun as chief of the label operation, adds that "as a major source of repertoire," the European owners of the U.S. setup (Philips and Siemens) regard operations here as essential.

Schein regards Hensler, formerly executive vice president of the label, as an executive who has been named to his post "not because we don't have anyone else or a vacuum to fill. He's a terrific executive to lead PolyGram to the promised land."

Hensler has set three priorities for label activities: bringing pop artists to their "next plateau", building a catalog base in international, classical and jazz product that can "support us no matter what happens on the charts", and making a new commitment to country music in both formats.

(Continued on page 10)

# Bud's Superfest Toast: 7 Added

By PAUL GREEN

LOS ANGELES—Budweiser's Superfest concert series, which started in 1980 with two shows and went to three this past summer, is set to expand to 10 markets next year.

The concerts have been among the most successful in black music—both of the 1980 shows finished in the top 10 on Billboard's year-end tally of top stadium dates—but promoter Michael Rosenberg says it's not been easy.

"The concert business is scary," he says. "If I didn't have corporate support, I don't think I'd go to the crap table and gamble all that money. Budweiser provides all the advertising, which can save me \$50,000 per city. With 10 markets next year that's \$500,000 I don't have to budget."

The 1982 shows are set for New York, Los Angeles, Houston, Dallas, Atlanta, Detroit, Washington, D.C., St. Louis, New Orleans and Orlando.

NEW YORK—ASCAP is seeking federal court approval here of five changes—three of which are regarded as "substantive"—in the manner in which the performing rights society deals with its writer/publisher members.

In addition, ASCAP is proposing changes in distribution and weighting formula that do not require court approval. One of them concerns religious music programming, the "enormous" growth of which, the society maintains, no longer requires special protective financial credits.

The society, governed by a federal order dating back to 1960 and amended from time to time, is requesting court approval of a change that would provide that a member who requested and received payment of royalties in advance would not be entitled to resign from the society until the advance has been fully recouped, if, however, an advance has not been fully recouped after five years, the member could then exercise the right to resign by giving timely notice, but only if he had repaid the entire advance.

In an affidavit filed with the U.S. District Court here by ASCAP president and CEO, the society states that this change would "vitalize an existing serious competitive disadvantage with respect to other performing rights organizations which

can hold their affiliates until advances are fully recouped.

"They need not permit any affiliate to repay an unrecouped advance," David declares, and "they are also now in a position to provide funds to ASCAP members to be used to recoup unrecouped advances as part of inducement to resign from ASCAP and become affiliated with them," an apparent reference to ASCAP's chief competitor, BMI.

David maintains that the provisions of the advances law, language that would permit ASCAP to allow a member to resign, in an "appro-

prate" case, in a shorter period than five years, even though an advance has not been recouped or repaid. Although such circumstances are not spelled-out, it's understood that ASCAP desires "flexibility" in the matter, such as the case of a member whose advance has been largely recouped and desires to leave ASCAP before five years.

A substantive change not requiring court approval is an apparent recognition of the coming-of-age of religious works performed on religious programs.

Phased out is the rule, adopted in (Continued on page 54)

# CBS To Bolster CX With Top Pop, Classical Titles

By ALAN PENCASINSKY

CHICAGO—CBS Records is building a new head of steam behind its CX-encoded disk program. The label has taken steps to give the program an infusion of product by major artists, and recently appointed a CX record group coordinator—CBS Records' group marketing and operations vice president, Bob Jamison.

According to Jamison, CBS will speed the CX catalog product to begin the CX disk inventory expansion. CBS also has licensed several

new hardware manufacturers for the direct production, bringing the number of electronics firms in the program to 15.

CX software has been slow arriving and the program's growth hinges on the availability of sonically interesting material by name performers in rock and classical. The move into catalog permits rapid and efficient expansion of the encoded library. Jamison notes, adding that catalog titles may arrive before Christmas.

"My thrust is to get as much software into the marketplace as quickly as possible," Jamison says. "One way is with catalog." According to the project head, 32 catalog albums already have been singled out, although artist and producer approval is not final. He says more would follow.

Jamison predicts other major labels licensed to produce CX disks will follow the catalog endorsement lead. The process has been endorsed by WEA and RCA. Neither comment.

(Continued on page 10)

# ASCAP, BMI Face Indie TV Stations In N.Y. Court

NEW YORK—With the dust barely settled on the protracted CBS-TV-ASCAP/BMI suit, the two licensing organizations are due to be back in court Monday (16) to fight a new battle with the nation's independent TV stations.

The trial is set before Judge Lee Gagliardi of the Federal District Court in New York City, to consider whether TV stations should be exempt from music licenses, whether the licensing agencies have conspired in antitrust and monopolistic practices, and whether synchronization and performance rights paid to the licensing agencies should continue to be paid separately.

The plaintiff, Buffalo Broadcasters (WIVB-TV), representing the All-Industry TV Music Licensing Committee in a class action, contends that the licensing organizations should collect fees from TV programs, and that the fees should be split.

ASCAP and BMI lawyers contend the charges are without merit and the suit is merely an attempt by the TV broadcasters to win a lower license fee.

By DOUGLAS E. HALL

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# Halsey Sets Operational Revamp

By KIP KIRBY

LOS ANGELES With a keen focus on expanding into diversified creative territories, booking and management entrepreneur Jim Halsey, has joined Halsey Co. International, a new parent company that will encompass a variety of activities.

It will oversee both the Tabshabar and Halsey Agency, which now books and manages a large roster of country artists including Don Williams, Tammy Wynette and the Oak Ridge Boys, as well as a television and film package division, magazine and book publishing, a projected music publishing firm, and its newly acquired Churchill Records labels.

Halsey, president and chairman of the board, is appointing a 10-member board of directors to govern Halsey Co. International, and to consult on a number of planned projects domestically and abroad.

Halsey also plans a Nashville bureau for his agency within a year to further solidify his clients' interests in booking, management, packaging and commercial interests.

Halsey notes that he has been steadily moving in the direction of increased production for the past two or three years. Under Clark Howard, the TV packaging arm of the

Jim Halsey Co. developed several successful cable projects in conjunction with Tall Pop Productions. These include HBO specials, "Country Music U.S.A." featuring Roy Clark, Charlie Rice, Ronnie Milsap and Lacy J. Dalton, and a George Jones, 60-minute special titled "With A Little Help From His Friends."

Halsey is now marketing a new

syndicated TV package titled "Number 1 Country," slated to be a weekly half-hour show starring artists who have currently or in the past scored chart-topping country hits. The skiffy pilot segment will be a one-hour version with Alabama, Randy Bailey, Ray Stevens and Sylva.

Additionally, Halsey has bought "Radio Shows" and Bruce

(Continued on page 10)

## RCA-Handled Labels Wary On \$1.99's

NEW YORK With the exception of 20th Century, Grand and Ensign, other labels distributed through RCA/A&M & Associated Labels are cautiously reacting to the recent singles hike by RCA to \$1.99 (Billboard, Nov. 7).

Millennium chief Jimmy Jenner says he's maintaining a \$1.60 for the time being, thus joining a previous A&M statement that its singles prices are "unaffected" by the RCA move.

Another member of the distribution family, Sabau, says it's going along with the increase, although label president Ken Cavie admits to a possible reversal if its impact is negative.

According to Jenner, he's informed RCA that he may move to

\$1.99 in January, but considers such action now ill-timed in view of attempts to break just two singles before the end of the year. Bruce Cuckoo's "Radio Shows" and Bruce Sudano's "Prenders"

## Overstock In Two Guys' Retail Promo

By LEO SACKS

NEW YORK The Two Guys retail chain has put over 50,000 catalog titles on sale for \$3.99 in a move to empty its warehouse inventories of overstock on the CBS, PolyGram, RCA, A&M and Chrysler labels.

The promotion kicked off with an ad in the Nov. 5 edition of the Daily News. Featured disks included Phil Spector's "The Wall," Bruce Springsteen's "The River," Bob Dylan's "Saved," Blondie's "Rapture," and The Beatles' "Let It Be...and...All This Years and Superstars." The campaign, which excludes product from WEA, Capitol and MCA, runs through January. Two Guys record buyer Michael Bodnar promises a new mix of advertised titles each week.

The executive says he chose to put the product on sale as opposed to returning it to the aforementioned manufacturers when Vornado Inc., the chain's parent company, agreed to absorb the difference between the wholesale cost of the goods and the \$3.99 sale price. He estimated that 70% of the merchandise has a suggested list price of either \$5.98 or \$8.98.

"The economy is such that the disks weren't selling at a suitable pace," Bodnar explains. "By making identifiable titles available to the consumer, we got ourselves out of a tight money squeeze since it cost us two percent each month to hold the inventory. It's a technique that clothing industry has used for years."

The promotion is the first undertaken by Two Guys since it signed with PolyGram International's Jack Davidson last month. Before that, the chain bought direct, according to Bodnar. "The campaign is a page out of the Puckish book, on alternative merchandising," he continues. "Their Target stores in the Midwest have utilized this approach very successfully."

The 30-store chain, based in Gardfield, N.J., sells its merchandise for \$6.97. The shelf price for \$8.98 list product is \$7.97. Two Guys recently closed 11 stores in upstate New York and one unit in Pennsylvania. Existing locations include New York City, five in Maryland, one in Pennsylvania and one in New York State. Bodnar says the record departments in the remaining stores are being reworked, this move is to moderate broader and waterflood displays.

## Executive Turntable

Record Companies

In a restructuring at PolyGram Records, Jack Kiernan moves from vice president of sales for PolyGram Records to senior vice president of marketing and sales. Bob Eden, formerly senior vice president and general manager of RSO Records, joins the company as a senior vice president of promotion; and Bill Cataldo joins PolyGram as national promotion director, after having left the company to work as an independent.

At the CBS Records Group, New York, Richard C. Wolter is upped to executive vice president of the Columbia House division. He was the division's vice president of finance. Ray Anderson is named vice president of Columbia label's department. Thom Trumbo is named national manager of the Pasha Music Organization and Pasha Records.

Primus Robinson is appointed director of west coast art for r&b at Arista Records. He will be headquartered in Los Angeles. Prior to joining Arista, Robinson was with Elektra Records. At Chrysalis Records, Los Angeles, Steve Mole joins the label's department. Thom Trumbo is named national manager of retail acquisition, and Moly Allen becomes art administrator. Moly was West coast professional manager for Chrysalis Publishing. Trumbo was West coast art manager, and Allen worked as an assistant in the art department. Michael Abramson, formerly national promotion director for Chrysalis, has resigned from the label. He is now in the marketing department at Columbia.

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## Dick Asher To Address Billboard Gospel Meet

LOS ANGELES—Dick Asher, deputy president and chief operating officer for CBS/Records Group, has been set to address registrants Dec. 2 at Billboard's second annual Gospel Music Conference slated here for Dec. 1-2. He will discuss his label's commitment to the growing field of gospel music.

At a luncheon the following day, Frances Preston, vice president of BMI and current president of the Gospel Music Ass'n., will be the featured speaker.

Conference director Bill Moran confirms a scheduled Producers Panel, dealing with ways producers can secure talent and material in the gospel field and

differences they face in presentation and budgets in pop and gospel production.

Other featured panelists who will moderate or participate in sessions at this conference include TV producer Pierre Cosette, producer of Pierre Cosette Productions, Karen Lermer, senior producer, ABC-TV, "20/20"; Mike Cloer, president, Ducks In A Row Promotion and Management, Cincinnati; and Albert H. Balon, president, Rob Balon & Assoc., Chuck Grand, gospel recording artist, producer/songwriter Michael Lloyd, Don Langford, production director, KLAAC-A, Los Angeles, and attorney Al Schlesinger.

At the luncheon, there has been running in MasterSound releases since September, but the company says it is still too early to gauge whether they are successful. MasterSound intends to make the records, says the spokesman, very profitably.

ROMAN KOZAK

## CBS Sells Mastersounds By Direct Mail Coupons

NEW YORK The MasterSound division of CBS Records has moved into direct mail business, including a coupon in its recordings which offers consumers a chance to buy other such releases direct from the factory.

"All of our competition is doing it, so we decided also to get involved," says a MasterSound spokesman. "Audophiles sometimes have difficulty finding what they want, but this enables us to extend our catalog."

Contained in the MasterSound releases is a foldout survey page color insert with picture of each of 25 pop, audiophile LPs and 25 classical titles. Some are digital, and some are

half-speed mastered releases. On the back page, 38 more titles are listed. CBS is selling the MasterSound LPs and cassettes at \$14.98 each, and two record sets at \$29.98, plus \$2 for postage. The MasterSound spokesman notes that this is a higher price than the records carry in stores.

"With the higher prices, retailers should have come to complain," he adds.

The inserts have been running in MasterSound releases since September, but the company says it is still too early to gauge whether they are successful. MasterSound intends to make the records, says the spokesman, very profitably.

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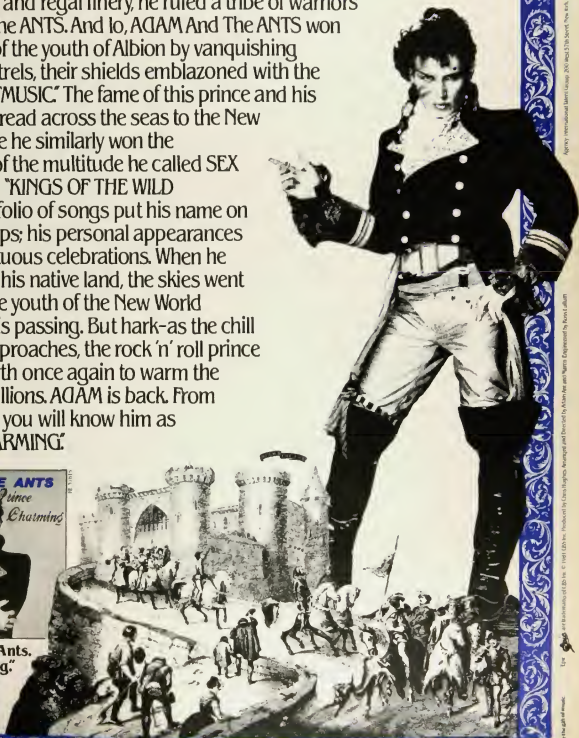


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and Tapes. *Epic*



# Chartbeat

## Liv Passes Her 'Physical'; Kool Heats Up R&B Chart

LOS ANGELES—Olivia Newton-John knocks her fifth No. 1 single this week with "Physical" (MCA). The bawdy workout follows "I Honestly Love You," "Have You Never Been Mellow," "You're The One That I Want" and "Magic."

Newton-John thus ties Barbra Streisand for runnerup honors among female solo acts for most No. 1 pop hits. Streisand's five toppers are "The Way We Were," "Evergreen," "You Don't Bring Me Flowers," "No More Tears" and "Woman In Love."

Diana Ross is the only female singer with more top-10-rated hits in the 41-year history of Billboard's pop charts. She's had six since leaving the Supremes: "Ain't No Mountain High Enough," "Touch Me In The Morning," "Theme From Mahogany," "Love Hangover," "Upside Down" and "Endless Love."

With Newton-John moving up to second place, Donna Summer now stands alone in third, with four No. 1

hits: "MacArthur Park," "Hot Stuff," "Bad Girls" and "No More Tears."

Six females have each garnered three No. 1 singles since 1940: Patti Page, Rosemary Clooney, Connie Francis, Cher, Roberta Flack and Helen Reddy.

Seven more have each collected two: Dinah Shore, Brenda Brewer, Kay Starr, Jo Stafford, Teresa Lee, Petula Clark and Nancy Sinatra. Newton-John's five No. 1 hits (including "You're The One That I Want" on RSO) edge her closer to Elton John's total of six toppers for the distinction of being MCA's top star of the past decade. But the time span in which Newton-John has collected these No. 1 records is more than twice as long as Elton's was.

"I Honestly Love You" hit No. 1 more than seven years ago, in October, 1974. But just 3½ years elapsed between Elton's first topper, "Crocodile Rock" (in February, 1973) and

(Continued on page 60)



Billed out photo by Michael Varlen

**MIKE & NATALIE COLE** with Mike Douglas during a recent taping of his syndicated talk show. Cole performed tunes from her Capitol LP "Happy Love."

## Soundsheets See Epic In Magazine Tie

NEW YORK. In a joint promotion with Epic Records, rock magazine *Rolling Stone* will include in its 6,000 subscription copies *Epic* tone soundsheets containing new Epic product of interest to the magazine's new music oriented audience.

First release under the deal will be the single, "New Stone Age" by Orchestral Maneuvers In The Dark followed in December by the song "Architecture And Morality" by Holly and The Italians. The first release will be on a yellow soundsheet, the second on a red one.

According to Ian Robbins, publisher of *Rolling Stone*, Epic decided to get involved in this promotion because it saw the magazine as a vehicle for exposing its new acts to subscribers, an audience already favorably disposed to this music. In its own promotions, Epic will be sending out copies of the magazine with the soundsheets.

Robbins says the soundsheets are being treated as promotional disks and Epic is assuming all royalty obligations.

Soundsheets are regularly included in such Epic publications as *Sounds and Record Mirror*, and have also been included in such regional U.S. publications as *Talk Talk*, *Boston Rock*, *Take It*, *Cite*, and *Parade*.

The soundsheets cost anywhere from 20 cents to 50 cents depending on whether they are single sided or double sided, what their size is, and if they are specially colored, says Paul Cooper, advertising manager of Epic-Tone. **ROMAN KOZAK**

## Signings

George Carlin to Atlantic Records worldwide; first album, "A Place For My Stuff," is due Friday (20). Place band Depeche Mode to Sire Records with debut album, "Speak & Spell," to be released in the U.S. and Canada in January, 1982. Songwriter Mentor Williams to the Alfa Music Group. Ellie Greenwich to Apostol Enterprises with exclusive representation agreement.

Dave Rowland and Sugar to Top Billing International for exclusive representation. Jerry Clower resigns with MCA Records. Freddy Weller to Buddy Lee Attractions for exclusive representation. The Gabriel Hardman Delegation and Michael Orr and the Book of Life to Birthright Records.

## PRODUCER PROFILE

## Ezrin Tackles The Challenge Of Kiss

By PAUL GREIN

LOS ANGELES—"They're scratching their heads over this record at PolyGram," acknowledges producer Bob Ezrin of Kiss' forthcoming concept album, "Music From The Elder."

"They're not sure why we didn't just do another 'Dynasty,'" he adds. "And I can't say I blame them. I don't know if I'd be able to sit back and be objective about one of my biggest acts when there's a divergence from a tried and true formula."

"But the formula is no longer true. It's tried—and it's trying—but it's not working anymore. If we'd just made a typical Kiss album with a typical Kiss cover, it wouldn't even have sustained a slumping level of interest. It would have really finished the whole career off."

"We all agreed that if we'd just stuck with the fans we knew we would have kept going down. It's the law of diminishing return. You have to broaden your approach so you can attract people of all ages. We want to satisfy buyers from eight to 45. Maybe that's biting off a little too much, but I don't think so."

"A lot of the problem was that children who loved Kiss five years ago are not children today and don't want to be handed kiddie stuff—and they assume that's what Kiss still stands for."

The first U.S. single from "The Elder," a ballad titled "A World Without Heroes," was issued last week. The album itself is due Monday (16).

"It's certainly a shock when you first put it on," says the 32-year old Toronto resident. "It's kind of dreamy and a little softer than most people expect from Kiss. The harmonies and differ-

ent vocal sounds on this record are going to throw a lot of people for a loop."

"The Elder" is Kiss' first concept album, but that's a format in which Ezrin has excelled throughout a 10-year career which has included such credits as Pink Floyd's No. 1 album, "The Wall" and every Elton Cooper set from "Love Is To Death" in 1971 to "Lace And Whiskey" in 1977.

"I like a style of construction where songs are strung together and there are special effects and sounds and dialog and certain things that just aren't part of a straight 10-song presentation," Ezrin explains.

"I've never really done 'straight' records and those few I have done haven't sold particularly well. The albums I produced for Nils Lofgren and Tim Curry were like that: collections of songs that didn't have a sense of unity to them."

In my second or third year of producing I decided that records were sub-score to somebody's little eyelid movie. Records are an emotional and theatrical experience. I don't like making background music.

"I enjoy the showbiz aspect of the record industry much more than the nuts and bolts. I don't mean that in a shallow sense, but we're a show business. I love the Barnum & Bailey aspect of making records."

The Elder tells a story of heroism and self-redemption, which Ezrin says was necessary to counter Kiss' "negative" image.

"Kiss has always been identified as a sinister force," Ezrin says. (Continued on page 92)

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
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# NPR Seeking Corporate Funding

## Mankiewicz Sets Plan To Counteract Budget Cuts

By BILL HOLLAND

WASHINGTON—National Public Radio (NPR) has begun an aggressive campaign to seek its operating revenue from non-governmental funds and to solicit corporate contributions to fund its news and arts budgets.

NPR president Frank Mankiewicz made the announcement of a bold financing plan at a press conference Wednesday (11), a plan predicated on the federal budget cuts which will trim public radio's federal dollars nearly 50% by 1986. Because of public broadcasting's "insulated" future, anticipated by Congress, Mankiewicz made it clear in his remarks that "no matter who is President, the funds (for NPR) won't go back up in this decade." About 70% of NPR's annual budget of \$20 million has derived from federal funding.

He said that NPR shares President Reagan's belief "that corporations and foundations will help take up the slack caused by the decline in federal dollars, and we are ready to meet that challenge."

Mentioned but not discussed during the press conference was an intense and lengthy meeting of the day before with White House officials about the plan. "We wanted to let them know what we're up to," Mankiewicz told reporters.

NPR has hired a New York public relations firm, the Hannaford Co., to coordinate the corporate presentations around the country. (The firm was formerly called Deaver-Hannaford, but partner Michael Deaver is presently chief of staff to President Reagan. Peter Hannaford is a former Reagan campaign advisor.)

"We're going to remind business circles that President Reagan has said the private sector will make up

the difference," Mankiewicz joked. "We intend to quote the President liberally on that."

The corporate underwriter from the private sector will be approached by business leaders already involved with NPR, and they will be asked to buy tax-deductible "shares" in the public radio's art or news fund. The funds will be used to support all NPR programming, and credits would be spread overall.

Each share in the new fund, Mankiewicz said, would cost \$250,000, and one share would bring an underwriter full credit or one year. NPR is looking for at least 20 shareholders.

Task forces are already at work in Los Angeles, Chicago and New York, he said. The New York group is being led by TWA President C. Meyer Jr.

In addition to the corporate un-

derwriter section of the new department, NPR also plans to expand its satellite use possibilities (it is one of the few networks to feed its national programs via its own satellite). Mankiewicz said that several companies have approached NPR already about wanting to use it on a cost-sharing basis. Since the satellite costs \$3.5 million a year to operate, "new users would allow us to free those funds for other uses," he said.

Also mentioned as income generating possibilities are NPR program cassette sales, cable audio, and a tie-in to future home computer systems.

National Public Radio has 255 member stations nationwide, and often draws a weekly comprehensive audience of five million. Most of the revenue gained from this proposal would be used to fund national programming, the federal monies would continue to go to the local stations.

## Specialty Plant Enlarges WEA's Pressing Capacity

By LAURA FOTI

OLYMPIAN, Pa.—WEA Manufacturing's new plant has begun operation here, pulling together staff and equipment from various other facilities to create the major source of records and tapes for WEA labels.

The new facility, Specialty Records Corp., joins Allied Records in California as one of two major suppliers of WEA product. The 250,000-square-foot facility is located on 50 acres and took two years to build.

Tape duplicating at the new plant turns out close to 100,000 tapes per day, or about 30,000 per eight-hour shift. The facility is in operation 24 hours a day.

Quality control plays a large part in the plant's operations. Not only are tapes and records sampled at a high rate of frequency, but work has been done with limited-quantity audiophile precutted tapes and digital albums. Custom work of all types.

(Continued on page 92)



CASSETTE CHECK—An employee of WEA Manufacturing's new plant in Olympian, Pa. checks one of the many tape duplicating machines.

## Music Gives MCA Boost In Quarter

LOS ANGELES—The MCA Records Group continued to show profitability during the third quarter ended Sept. 30, 1981.

The records and music publishing division's earnings increased 29% to \$4,438,000 from \$5,438,000. Revenues for the quarter dropped 5% to \$44,522,000 compared to \$46,714,000 during the comparable quarter last year.

For the nine-month period, the division income rose 130% to \$18,165,000 from \$7,894,000. Revenues slipped to \$125,484,000 from \$132,126,000.

The positive showing of the records and publishing division provided a bright spot for parent MCA Inc., which reported lower earnings for the quarter and nine-month period, due primarily to disappointing results of the filmed entertainment division.

For the third month period, MCA Inc. revenues were \$320,734,000 compared to \$332,387,000 for 1980. Net income dropped to \$20,566,000 or 86 cents per share compared to \$43,234,000 or \$1.83 per share in 1980.

For the nine-month period, revenues were \$990,184,000 compared to \$959,624,000 while net income dropped to \$75,657,000 or \$1.17 per share compared to \$110,739,000 or \$4.70 per share in 1980.

## Market Quotations

As of closing, November 17, 1981

Annual High	NAME	P-E (July 1980)	High	Low	Close	Change
1%	Affix Corporation	—	5	N 11-18	11-18	—
38%	AMC	—	1264	20%	20%	25%
43%	26% American Can	8	674	27	30%	36%
81%	24% Automatic Radio	5	—	—	—	—
61%	CBS	—	242	53%	53%	Unch
49%	31% Columbia Pictures	8	85	41%	40%	40%
6%	4% Cragg Corporation	—	14	7%	7%	7%
67%	43% Danbury Well	14	281	54%	54	54%
32%	Electronic Group	—	5	4%	4%	4%
3%	Firewire Inc.	—	148	8%	5%	5%
22%	14% Gulf & Western	4	236	16%	16%	16%
18%	11% Hamilton	8	26	14%	14	14%
15%	17% Kel	5	7	3%	8%	8%
80%	39% Minneapolis Electronics	12	39	57%	57%	57%
59%	38% MCA	7	104	42	41%	41%
14%	8% Motorola	20	12%	12%	12%	12%
65%	34% S&P	8	2314	52%	51%	51%
90%	58% North American Phillips	11	749	72%	71%	71%
20%	8% Orca Corporation	8	87	27%	38%	38%
39%	21% Pioneer Electronics	—	44	10%	10%	10%
32%	18% RCA	—	894	16%	17%	16%
26%	14% Sony	13	1144	16%	16%	16%
43%	23% Tower Broadcasting	18	120	32%	31%	31%
56%	33% Supacore	—	50	31%	31%	31%
34%	24% Telford Broadcasting	10	749	33%	34%	34%
58%	33% Warner Communications	18	1130	56	55	55

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
AMCO	—	—	1%	Kost Corp	49	8%	8%
Cardinal Corp	50	13	1%	Kurson & Co	8	2%	2%
Data Packaging	—	5%	1%	M Josephson	3	18%	18%
First American	—	6%	5%	Reaves Comm	84	30%	30%
Imagery Inc	155	8%	5%	Schwartz Brothers	—	2%	3%

Over-the-counter prices shown may or may not represent actual transactions. Rather, they are a guide to the price range within which these securities could have been sold or bought at the time of compilation. The above information is provided by Bloomberg by Douglas J. Volpert, Associate Vice President, Los Angeles Region, Data World Systems, Inc., 4001 West Adams Blvd., 100 Truist Lane, Burbank, California 91502, (213) 841-3781, member New York Stock Exchange.

## AFM, Labels Deal Is Firmed

Continued from page 1

The 8% rise in wages will bring the tab for a normal three-hour commercial session to just over \$158 the first year, and to almost \$170 in the second year.

The symphonic rate for a three-hour session will jump to \$168 in the first year and to almost \$179 in the second. In the classical area, a move

to seek special terms to foster opera recording in the U.S. was rejected by union negotiators.

Both the Special Payment and Music Performance Trust Funds have been receiving contributions from manufacturers of slightly more than 0.5% of suggested list price, less packaging and free goods deductions.

The Special Payments Fund rewards sessionmen according to the number of sessions they participated in over a five-year period, and have reached annual payments to individuals of as much as \$50,000 in the past. The Trust Fund sponsors live concerts across the country and in Canada, paying union calls to performers.

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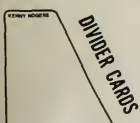
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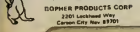
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# Rock'n'Rolling The Stones In Concert: New York Ticket Trauma

By ROMAN KOZAK

NEW YORK — They are not rioting outside the doors like kids with out tickets did in Hartford, Conn., where 63 were arrested for trying to break into the Rolling Stones show Monday (9) at the Civic Center. But people in and around the music business have been putting the squeeze on to get to see the Rolling Stones during their five New York dates.

"It's past cranes here, the men in white are already outside," jokes a beleaguered Stu Gimburg, national publicity director of Atlantic Records.

On the morning of the first Rolling Stones show (last Friday) at Madison Square Garden (112), he said he had a pile of 100 'phone calls from people asking for tickets.

"If you figure that two million people wrote in to Madison Square Garden, asking for 40,000 seats, you have to figure that the same sort of demand exists within the business. More so, because it is the music business. This is one of the first times

where people didn't care if they had to live with the consequences."

Tickets to all the Stones shows have been strictly controlled by Bill Graham, says Gimburg, and while there has been made available to people in the industry. Usually at a hot Madison Square Garden show, a record label will buy about 150 tickets to be distributed to press, radio, retail and people within the company.

In addition, the promoter will hold back some tickets to sell or give away, and an opening act gets tickets. This was also true with the Stones, though no one will say on the record how many tickets went to the industry from the 100,000 sold for three shows at the Byrne Arena in New Jersey and two at Madison Square Garden.

Mostly, they were all paid for. There is a no-ticket press area at the Byrne Arena where guests were invited, and even the Rolling Stones have friends they have to take care of, but a lot of people who expected to get in for free learned they had to pay. According to sources, Tina Turner, who opened for the Stones at the Byrne Arena, had to pay for her tickets, so did Pioneer Stereo, which will be sponsoring shows at the Byrne Arena, and so did a top retailer, who usually gets free tickets as a matter of course. This time around, he was told he would have to pay.

Not everybody was happy with this arrangement, least of all those who got no tickets at all. But requests to buy additional tickets fell on deaf ears.

At the Rolling Stones, their organization, their press agent Paul Wasserman, Bill Graham and Atlantic are not known for being generous to a fault on such occasions, and only so many tickets were available, of course.

So some had to be turned down. But that didn't stop mutterings about the Stones being rude, or (Continued on page 92)



**STILL HOT**—Gary U.S. Bonds gives a rousing show at the Musepo '81 Gala. He was one of several performers at the Miami convention earlier this month.

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## General News Almo/Irving Bows Offices In Nashville

NASHVILLE — Almo/Irving Music, the publishing wing of A&M Records, will make its official entrance into this community when the firm opens its new Nashville offices Jan. 1.

Serving as general manager will be David Conrad, who served as general manager of Chess Records for 10 years. P-Gem/Chess was recently purchased by the Weik Music Group.

Prior to opening the new Nashville division, Almo/Irving's involvement here came through a co-publishing arrangement with writer Troy Seals for Down In Dixie Music. The company also bought half of Danmo Music several years ago, which has kept the firm active on the country charts. However, this marks the first time Almo/Irving will have its own offices and staff in Nashville.

Lamar Fred, president of Almo/Irving Music, sees the expansion as a means of reinforcing the firm's ties with country music, broadening its international involvement with Nashville-based songwriting talent, and working more closely with the local music industry here.

"Our emphasis will be on developing key writers who will enrich our catalog and help us grow in the field of country music," says Fred, adding that at this time, there are no plans for in-house production with the Nashville operation.

Almo/Irving Music will be located at 1010 16th Ave. South, Nashville, Tenn. 37203. **KIP KIRBY**

## Speaker Medley

LOS ANGELES — CBS is releasing a new song medley from the classic "Phil Spector Christmas Album" to pop, r&b and pop radio stations for promotional use only. The LP, featuring the Ronettes, the Crystals and Darlene Love, was reissued on Pavilion several weeks ago.

## CBS Bolsters CX Via Top Acts

Many has yet to release CX-encoded product, however.

"They are interested and will fall in line when they see the direction we're going in," Jamieson maintains. "When we start to come with catalog, the competition will follow the same route. There's a wealth of catalog items that can be released. We can get name power and a wider cross-section of material. We're not diminishing our efforts at all in new releases."

According to Jamieson, standard editions of these titles will be deleted in keeping with the single inventory philosophy. Meanwhile, a small 1-A area audiophile firm, Mirror Image Recordings, is set to become the first non-CBS label actually offering encoded software "Uncontrollable Urge" by British jazz-rock fusion group, Brand X, is being cut both in CX and non-CX versions. The record is expected to be in stores in early 1982.

In his new post, Jamieson will work with the CBS Technologies Center where the process was invented—and with the CBS studios and a&r departments in coordinating the CX product flow and the signing of new hardware and software licenses. Jamieson also will serve as liaison with outside CBS software licensees and other CX

## Halsey Adjusts Operation Structure; Expansion Aim

Continued from page 4

into Woody Herman's new nightclub scheduled to open in December in the New Orleans Hyatt Regency. In January, Halsey plans to begin shooting a 13-week half-hour TV series from the club that will spotlight Herman and his jazz and big-band guests.

Halsey says he has acquired three separate motion picture properties which he's developing as vehicles for Mel Tillis and Roy Clark, and is in negotiation to acquire another book-aging agency.

"We have six or seven cable or syndicated TV projects on the drawing boards, and we're now in the process of scouting film scripts we can develop for our clients," says Halsey. "We are also committed to moving into the commercial field and will be representing our roster of advertising agencies in this area."

With the addition of Roy Orbison, Terry Gibbs and Woody Herman for representation, there are nearly 20 artists handled by the Halsey Agency. And through the purchase of Churchill Records recently, Halsey now finds himself back in the record production business, his first venture in this direction since his demise of GRT Records in 1978.

Halsey also wants to step up his already-busy international interests with Halsey Co. International. A pioneer in the area of overseas country expansion, and he plans to be more involved within the next five years in foreign tv, packaging and publishing for his acts.

Confirmed to serve on the board of directors for the newly formed Halsey Co. International are the following members: Norman Weisner, president, Largo Music; Art Stulnig, senior vice president, Warner Bros. Television; Dan Sklar, senior partner in the legal firm of Sklar, Cohen & Stashower; Bob Austin, publisher emeritus, Record World.

and Halsey Co. executives Dick Howard, Ernie Smith, and Sherman Halsey.

## PolyGram Cites Sales Progress

Continued from page 3

talent acquisitions and executive personnel. As for its pop mainstream efforts, Hensler adds that the company can best fill its top priorities with a pared roster, which doesn't preclude major signings along the way. That roster is now at 50 artists, down from a level of 150 a year ago and 250 two years ago.

Both Schein and Hensler add that PolyGram's distribution system—a highly computerized network that was put in place after the company's last Saturday Night Fever and "Grease" soundtracks boom—was geared to a larger turnover "that didn't work."

The executives raise the possibility that they may still make deals with another "medium-sized" label to share distribution facilities. An attempt earlier this year to make such an arrangement with MCA fell through.

But Hensler assures the trade, the company would not place its catalog in the hands of independent distributors and is, in fact, thinking along the lines of making deals for distribution of other labels on the order of pressing and distribution tied by the artists. Although PolyGram cannot fulfill the "pressing" phrase internally, Schein suggests that it can assure labels of its ability to "get a good price" for any labels it takes under a p&d arrangement.

Hensler says it would be a "great move" to lose independence and control of PolyGram's catalog through independent distribution.

"We're starting to build again after taking down, with the business safety of catalog," Hensler declares.

**IRV LICHMAN**

equipment users.

The CX program was formally introduced at the June Consumer Electronics Show in Chicago. The system applies recorded digital encoding at the disk cutting lathe and decoding at playback with consumer's stereo equipped with outboard circuitry of amplifier and receiver with CX hardware.

On the hardware side, CX licensing ties continue to mount, and Jamieson hinted of an announcement concerning a Japanese electronics giant CX hardware licensee now include Nakamichi, Applied Technology, Phoenix Industries and Baces & Muller.

Jamieson says increasing amounts of hardware incorporating decoder circuitry would show up at winter and summer CES.

CX videodisk applications also are being developed. The Pioneer laser optical videodisk and RCA capacitance videodisk—neither of which employs digital audio—both soon will incorporate the system, according to CBS.

Jamieson emphasizes that the program is tied to growing complaints about disk pressing quality, and offers better sound to the average listener. "We're not approaching this as an audiophile recording," he notes.

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# ASCAP Members Get \$7 Mil CBS Retroactive Payout

Continued from page 1

Hal David, ASCAP president, notes that distribution is being made to members in the same proportion as shares of distribution they were credited with in the designated years.

The 1977 portion of the settlement payment is given as \$1,401,978.07; that of 1978, \$924,630.48; 1979's, \$1,413,706.07; the amount for 1980, \$2,073,646.28; and for the March and June 1981 periods, \$1,661,909.37.

Back payments by CBS for the years 1970 (the first year to be affected by the freeze in payments after the launch of the antitrust suit) through 1976 added up to \$1 million, too small an amount if pro-rated over the seven years to make separate apportionment practical. David says in a cover letter going out with the checks.

The \$1 million received for the 1970-76 period was added into the 1977 amount, he adds.

Over and above the amounts going out to ASCAP members is \$257,462.96 of the CBS back payment, plus interest, earmarked for foreign societies and for administration expenses.

Ed Cramer, president of BMI, says that a special distribution of its retroactive CBS money is not feasible. He says that in the case of his organization, the period affected extends far deeper into the past than the 1969 suit launch.

At least another six years is involved to cover a period for which

BMI claimed faulty accounting by CBS in a supplementary action to the antitrust case. Cramer notes that the settlement with BMI for \$5.5 million covered claims in this law-

suit, as well.

The often bitterly contested antitrust suit, which last almost 12 years, twice went to the U.S. Supreme Court before that body handed

down its final decision favoring the performing rights organizations early last March (Billboard, March 14).

Separate agreements in settlement

of the retroactive claims, and for license fees over the next five years were negotiated by ASCAP and BMI with CBS this past summer.

IS HOROWITZ

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## Sony Asks Court For Rehearing

NEW YORK—The Sony Corp. of America has petitioned the U.S. Court of Appeals for the 9th Circuit to rehear its ruling that duplication of copyrighted material at home is illegal.

The company asks the Court to withdraw its opinion and rule that video programming broadcasts for the general public and recorded for home use does not constitute copyright infringement; and that the manufacture and/or sale of video recorders does not contribute to copyright infringement.

A three-judge panel held last month that home video recording constituted copyright infringement, and that VCR manufacturers, distributors, national advertising agencies and retail stores are liable for such use, regardless of the circumstances (Billboard, Oct. 31). The plaintiffs are Universal Studios and Walt Disney Productions.

The Sony petition maintains that the 9th Circuit's ruling "will be the death knell of the VCR" if not withdrawn. It said that the opinion "has impugned the legality of the daily conduct of millions of American consumers who own and use videotape recorders for private purposes in their homes," and has "threatened the livelihood of thousands of Americans engaged in providing videotape and videotape recorders for the public."

Sony, which filed the petition on behalf of Carter Hawley Hale Stores, Federated Department Stores, associated Dry Goods Corp., Henry's Camera Corp., Doyle Dane Bernbach Inc., and William Grifflits (a Betamax user), may be "buying time" for Congressional legislation that would permit home videotaping of copyrighted material, according to industry sources.





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# Radio Programming

## UNUSUAL DISK DUET

### Domingo & Denver Spark Adult Contemporary Rair; Sales Rise

NEW YORK—Is Plácido Domingo the Mario Lanza of the 1980s? Would Domingo and John Denver have not an opera buff? With WIP-AM Philadelphia, WGN-AM Chicago and WJR-AM Detroit get a reputation for breaking records.

These are some of the interesting questions being raised by the Domingo/Denver duet. "Perhaps Love" is rising as it heads toward reported sales of 350,000 units.

Adult contemporary stations are finding it an important addition to playlists, and CBS is claiming solid sales of the Columbia Masterworks album despite the fact that there is no single track and the Masterworks line is priced above CBS pop product.

By DOUGLAS E. HALL  
It all started about a month ago when CBS Records local promotion man Herb Gordon offered to play the cut for WIP program manager Herskovitz at the end of his visit to the station.

Herskovitz was meeting with Gordon because his music director Bob Russo was ill. Gordon offered the record to Herskovitz with the comment, "I know you are an opera fan. I have an unusual record and I don't know what to do with it."

Herskovitz didn't know what to do with it either, but he kept thinking about it to the point that he went into see Bill Weber who Weber was doing his midday show and asked Weber to try the record out.

Herskovitz, who notes, "We usually don't experiment on WIP," found an instant positive listener re-

sponse with phone calls. "It was an explosion. I've never seen such excitement in Philly in the three years I've been here. There's no question that this record can go platinum."

From Philadelphia, other adult contemporary and MOR stations started to go on the record. At WJR Detroit, operations director Joe Martelle and music director Gene Flyr added it after a listen and got "tremendous response." This has prompted them to add other cuts from the album.

In Washington, WJAL-AM operators director Jim Gallant found it to be "the type of song we all feel fills the need for variety among adult listeners." The point was such that Gallant showcased the LP in a feature and the station occasion-  
(Continued on page 43)



Billboard photo by Chuck Purnell

SHAPELY GUITAR—WDEK-FM DeKalb, Ill., program director Ward Holmes, right, admires Jeff Johnson's hand-carved "Marilyn Monroe" guitar as they meet with Frank Zappa, center in New York. Johnson won a trip to New York with Holmes to see Zappa at the Palladium when his guitar won first prize in a contest.

## ONLY 39 DAYS LEFT

### Yule Songs Creep Into Programming

By ROBYN WELLS

NASHVILLE—Although holiday offerings from Kenny Rogers, Anne Murray, John Schneider, Mickey Gilley, Steve Whitman plus Elektra's 10-artist compilation package have already shipped, most country radio stations have no plans to jump the gun on their annual Christmas programming.

Most stations surveyed start sprinkling their programming with a Christmas cut or two per shift following Thanksgiving. Seasonal songs are gradually stepped up until Christmas, when many stations depart from regular programming for at least an hour. Some stations, such as WJW-AM New York, produce in-house specials, offering Christmas tunes and remembrances with artists.

In terms of Christmas singles, most agree that it's the exception rather than the rule for a seasonal re-

lease to chart. "If a Christmas record is receiving a lot of promotion and is selling well locally, then we may chart it," says Steve Wilms, music director, WIRE-AM Indianapolis.

The new Christmas product excites most programmers. "People are looking for something fresh," observes Rudy Umbe, assistant program director, KLAC-AM Los Angeles. "We had more request last year for a single by Elmo and Pat called 'Grandma Got Run Over By A Reindeer' than we did for 'White Christmas.'"

Sums up Dale Turner, program director for WSAI-AM-FM Cincinnati, whose stations are also implementing the syndicated "North Pole Reports," penned by Johnny Carson's monologue writer. "It's a great time of the year. You can throw away the research for a while and plug in some fun stuff."

PHOENIX—Dave Anthony, the program director of radio station KZZP-AM-FM here, has a simple explanation for the rousing success both have been enjoying: Innovation, mixed with a strong dose of "radio recall."

"Everything we do has one or two basic results that we get out of it,"

Anthony says. "We get a lot of outside press. And we emphasize product recall. Whenever someone thinks radio, we want them to think KZZP."

Since Anthony took over this station, he has developed a more lively playlist, placed a greater emphasis on air personalities and relied more

on highly visible, group promotions. Some say critics of the methods but few could quibble with the success. In the spring Arbitrons, KZZP-FM skyrocketed from 3.0 to a 5.8 overall market share. Combined with the 1.0 share garnered by KZZP-AM, which is simulcast 24 hours a day, Anthony emerged "as the No. 1 contemporary station in the market."

Longtime rocker KDKB-FM increased from a 6.2 to a 6.5 in the last book, which is just a shade behind the combined ratings of KZZP-AM-FM and venerable MOR station KOY skidded from a 9.4 to a 6.4.

Now Anthony says KZZP, which is owned by Western Cities Broadcasting, won't rest on its new-found laurels. "I like to be first on some things," he says. "I won't copy anybody else."

One of the most powerful weapons KZZP has in its arsenal is its evening drive-time DJ Jonathan Brandier. His fast-paced and at times irreverent style has drawn a near cult following in the Phoenix market, especially among women. Brandier, who came to the station from Wisconsin, is featured in much of KZZP's television and print advertising. His appearance at promotions can draw thousands of fans.

Anthony claims rival stations have been trying to lure Brandier away with lucrative contracts—and are ending ties of his shows to out-of-town stations in the hope he'll be attracted to greener pastures elsewhere.

But Anthony rejects the notion that KZZP's ratings and trust solely with Brandier. "We don't lay all our cards on him," Anthony says.  
(Continued on page 43)

## KLAC Celebrates 11th Anniversary

LOS ANGELES KLAC-AM celebrated its 11th anniversary as a country station here at the Magic Mountain amusement park Sunday (14). Headline entertainment was provided by Larry Gatlin and the Gatlin Brothers Band and Dottie West. Local acts also performed, courtesy of the Academy of Country Music.

## Out Of The Box HOT 100/AC

WHEELING, West Va. —Greg McCullough, program director for WKWK-AM, has added the new Eddie Rabbit single, "Someone Could Lose A Heart Tonight" (Elektra), to the station's playlist. "It's a tremendous song," says McCullough, who assumed his post last month. "It's toe-tapping music that makes you feel great." The Beach Boys' remake of "Come Go With Me" for Caribou also knocks him out. "If people are going to listen to our station, this is the kind of music that's going to do it." He is also enthusiastic about a Christopher Cross tune called "Passenger," by Passenger for the Friendship label ("It's not as predictable as you might think").

## AOR

WESTLEY, R.I. —Steve Feldman has a talent for turning a phrase. The music director for WFRI-FM, covering the greater Providence area, was chatting with members of the Rumples earlier this year when talk turned to the group's musical direction. The broad-audience suggested the Rumples needed call their new disk, "Rhythm Method," and the group decided to take his cue. He says the title of the MCA disk is "more of a play on words than a social statement." The station also added the new Gary record, "Shake It Up (Elektra)." "People put love to groove on their sound," says Feldman, who also likes the new Eddie Schwartz LP, "No Refuge" (A&O), because the title track is "a good first-listen song that hits your right away."

## BLACK/URBAN

PITTSBURGH—Dynasty's new single "Love In The Fast Lane" (Solar) and Tom Grant's "Heaven Is Waiting" single (WMO) are the adds this week at WAMO-FM. Music director John Anthony also dips "I Can't Go For That (No Can Do)" by Hall & Oates (RCA). He calls it "a smash 'Hovea' He's always a cut from 'The Greatest'." (Warner). "I want to hear 'Hovea'." "Never Give Up On A Good Thing" into heavy rotation, calling the track "a natural" for his format since Benson is a local favorite. And he has words of praise for the Bar-Kays "Hit and Run" single on Mercury. "We don't play much funk until late in the afternoon, but this record is a strong exception," Anthony adds.

## COUNTRY

EAU CLAIRE, Wis. —"It's just real true music," says Rusty Rogers, music director for WAXX-AM, speaking about Joe Stanger's new Epic single, "It's Get Together And Cry." The cut is Rogers' pick of the week. He also likes Reba McEntire's "Only You" single for Mercury, noting that the singer does "an excellent job" on a Patsy Cline favorite. On the album, from the music director here, "Still The Same Old Me" by George Jones (Epic) is "a strong record that's loaded with possible single picks."

## Buffalo's WGRQ Is Top AOR Station

By HANFORD SEARL

BUFFALO, N.Y.—Aggressive image campaigns, constant merchandising and definitive programming have established WGRQ-FM as the top AOR station in this market.

Within a year, The Talk Broadcast could jump from its 3.6 share to 7.6 in the Arbitron ratings, ranking it fourth among 22 stations here.

"We've positioned ourselves as Buffalo's rock station by re-creating our logo, heavy merchandising and specific programming," reports program director George Hawras.

Starting at the station in March of 1980, Hawras replaced the entire QFM-97 staff, pushed for a new, state-of-the-art and instituted extensive marketing goals through 50 outside outlets.

Now centralized at Caveside Records retail and K&S Auto stores, the Burkhardt-Ahrens client floods Western New York with the "97 Rock" logo while insuring a core demographic of 12-24 listeners through local research.

WGRQ-FM outdistanced rock rival WBW-FM at 7.1, WPHD-FM with 6.4 and WZIR-FM at 5.5 in last

spring's book by merchandising records, posters, buttons, caps, jerseys, bumper stickers and concert.

Technically, album-rock, the current station format ranges 25% new music, 60% music six months to seven years old and 15% over seven years.

"It's tough to break new groups. Record companies will have to re-evaluate their marketing used in the last 20 years and choose video and cable TV as an alternative. Radio's tightening up," says Hawras.

New product enjoying top response includes Greg Lake, Donny Osmond, Diesel, Billy Squier, the Pretenders and Rick Springfield.

Such superstars as Genesis, Journey, the Police, Rolling Stones, Pat Benatar, Triumph and Bob Seger are hot programming now.

Sharing space with sister station WGR-AM, the FM DJ lineup finds Larn Newton and Kevin Schutes 6-10 a.m., Carl Russo 10 a.m.-2 p.m., Hawras 2-4 p.m., Paul Henne 4-6 p.m., Mark Henning 8 p.m.-1 a.m. and Cindy Chan 1-6 a.m.

# Back To Basics For Superstars Formatted WDVE-FM

By JOHN MEHNO

**PITTSBURGH** According to program director Dave Lange, the success of Superstars formatted AOR WDVE-FM is a matter of evolving the basics.

"You try to create an exciting air presence and there are the basics—promotion, music, personality and signal—that are the same, no matter what the format," Lange says. "We've been striving to pull that all together. We've always done a good job and now we're trying for 100%."

The actual statistics, according to the most recent (spring) Arbitron, show that WDVE has a 7.9 share overall, up from 6.4 in the fall 1980 book and 5.4 from the spring of '80. That makes WDVE the number two station in the market, trailing only perennial leader KDKA-AM. Like most AOR stations, WDVE's greatest strength is in the evening hours, but it also has impressive numbers in other dayparts.

Morning drive has grown steadily from 3.8 to 4.8 to the current 5.2 over the last three books. Lange credits the morning team of Jimmys Roush and Steve Hansen, who have added a bizarre element of personality to the usual blend of music and information.

"We wanted to get a lot more personality in the mornings," Lange says. "There was no way to deny the success of a Steve Dahl and that type of show in the morning. If we want to make it, we knew we'd have to be successful in the mornings."

Lange's original plan was to hire John Giese, with whom he had worked previously, but that fell through. Giese worked only briefly at WDVE before deciding to return to Phoenix for personal reasons. The next step was to approach Roush, who had been with the station for eight years.

"We had thought about Jimmy because of his longevity here," says Lange. "He said he'd be willing to do it if we brought Steve Hansen back to work with him. We made Steve drive all the way across the country and he got here the Monday before the fall (1980) book started. They added an extra share point right away and about two and a half share points overall."

Lange expects that momentum to continue through the current rating period. He's had his morning team do remotes on Fridays and much of the station's promotion centers around Roush and Hansen.

I don't think "the Arbitron is showing their total audience."

Lange says. "It's growing every day. There's room to improve, but our morning drive is as strong as a lot of AM stations in other cities."

The rest of the day emphasizes music, the album rock that WDVE has featured for the past ten years, "first as an ABC owned station. In that same span, only one other major station, MOR giant KDKA, has maintained the same format consistency."

"This is probably one of the only album rock stations that's been fairly tightly formatted over the whole ten years," Lange says.

Picking the music isn't always that difficult a decision. There are some choices, says Lange, that take care of themselves.

"There are certain bands that you're going to have to play," he says. "Even if their current album is no good and they've changed their direction totally, people will still want to hear the album when it comes out. If the Rolling Stones would come out and say that they're adopting Tommy Dorsey's style, people will still want to hear it."

"There are certain superstars, like the Rolling Stones, Genesis, Tom Petty, R.E.M. Speedwagon, whose records you play automatically. How long they last after that depends on

the quality of the work

Playing the superstars is safe, but it also creates problems.

"Sometimes when we don't add a

record it shows a competition and—possibly—their loss from a musical one. Lange says. "There just isn't any room for it. Most weeks there isn't. There are just a few months out of

the year when you're not home-banded with superstar releases."

Complicating that matter is Lange's belief that a record that's added deserves to be heard often.



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AS ONLY ABC CAN.**

Now network rock radio comes of age. Here are the features, the news, the personalities to set your rock station apart from the rest... to give your station a lock on the young adult market.





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ABC builds your audience with a special kind of news and sports tailored to the young adult audience. Young, sometimes irreverent but always relevant. And they're from **ABC News and Sports**—the biggest, the quickest, the best. ☐ Then there's the "Steve Dahl Supper Klub"... hours of weekly zaniness from radio's most charismatic comic personality... Steve will keep your audience coming back week after week. ☐ There'll also be features such as "Rock & Roll Legends," "Rock Notes" and a lifestyle feature, "Lifelines," plus music, movie and TV news features, and more. ☐ Most important of all, **Rock Radio Network** is your direct and exclusive line to AOR's biggest and best music program features. We've got the most listened-to program in rock history, "The King Biscuit Flower Hour," featuring its biggest star line-up ever. And we keep pouring it on with the hottest groups in concert on "Supergroups." Looking ahead, we'll also be bringing your station exciting simulcasts and **Satellite Concerts**, live from around-the-world. ☐ Every field has a leader. In radio it's **ABC Network Radio**. ABC has the know-how, the track record, and the commitment to special AOR programming to make your station the one that rocks radio best. Call Virginia Westphal, Denise Oliver or Tom Plant. (212) 887-7777.

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Features the single, "I'm Your Superman."

3871



# GOING FAST.

Can the holidays really happen without a year-end special? Not on radio, they can't, and Casey Kasem is set to count down the biggest pop music events of the year in words and music as AT40 presents "The 100 Top Hits of 1981." And what a great year to recap...

The year that saw two records hit #1 and stay there for nine consecutive weeks. One of those records will be the #1 hit of 1981.

The year that saw a British group that scored with #1 LP's in the 60's and the 70's come back in the 80's with their biggest #1 album ever!

The year that saw the biggest country and pop superstar of the last three years hit #1 for the first time in his career.

The American Top 40 year-end special, eight hours in stereo of unbeatable, irresistible programming. Contact Watermark to make your holiday reservations today.



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IN PRODUCTION—Ellen Silver, programming vice president of Narwood Productions, left, shares a light moment with Capitol recording artist Anne Murray during the taping of a radio special for ABC. Narwood president Ted LeVan, center, observes the proceedings.

## National Programming ABC Country Show Set To Air Weekly

NEW YORK ABC's Entertainment Network will double the frequency of its "Silver Eagle" country show to weekly. The BIR Broadcasting-produced package had been running biweekly. This and other additions to the ABC lineup will bring offerings to affiliates to 300 hours a week.

Other plans in the works at ABC include a two-hour-a-week Steve Dahl "Breakfast Club" Dahl is a personality on ABC's owned WLS-AM-FM Chicago. The "Super Groups In Concert" series will debut its new season on ABC's new radio network, shifting over from the FM Network.

ABC signed up Narwood Productions to produce shows for its new "Words And Music" series on the Entertainment Network which debuted Saturday (15). Narwood also has an Anne Murray special in the can for an ABC Show Dec. 13.

ABC has signed the Creative Factor to produce "Spotlight Specials" for the Contemporary Network next year. Singer Connie Francis told the story of her comeback in a "Spotlight" show which aired on the Entertainment Network over the weekend.



**JOB COMPLETED**—Neil Sargent, vice president and general manager of TM Projects, left, congratulates producer Carl Goldman on the completion of "The Story Of Country Music."

TM producer Carl Goldman has wrapped up a two-year project on the production of "The Story Of Country Music" a 48-hour history of the genre.

He comes from KEFZ-AM-KEGL-FM Ft. Worth, where he served in both on-air and sales positions. Former Broadcasting will air the 30-hour 1M feature "The Beatles: The Days In Their Lives" over its Mexico City outlet, XHMM-FM WSPB-AM Sarasota, Fla., has been signed to the TM-OR format and the 1M sister station bearing the same call letters is carrying TM beautiful music. TM Productions has delivered the image campaign "My Soft Spot" to WBQ-FM Unica, N.Y. Bob Harris has joined TM Productions as a management consultant. For the past year he has been president of Broadcast Center which markets a sales promotion called "The Radio Game." Harris is a former general manager of WGLF-TV Tallahassee.

"Rhythm Tracks" Ragamuffin Productions' two-hour weekly syndicated oldies show, has begun airing on stations throughout the Southeast including WGBS-AM Miami, WRAT-FM Raleigh, NC, WRQK-FM Greensboro, N.C., WTAR-AM Norfolk, Va., WKOS-FM Nashville, WSLF-FM Brington, N.C., and WLCC-FM Southport, N.C.

Radio Arts has placed its "Your Hit Parade" series on WFLB-AM Syracuse, WWHO-FM Salt Lake City, KBBF-AM Abilene, Tex. and WKAT-AM Miami. The show, starring Andre Baruch and Bea Wain, is carried on 70 stations. Bo Donagan's Tuesday Productions is offering the original hit parade series. Drake jingles from the 1970s that were created for RKO Dick Clark's National Music Survey, the weekly countdown on Mutual Broadcasting, has added a station in Los Angeles, KRLA-AM.

ACRN a cable station affiliated with Ohio University, is the first station of its kind to feature "Rock Line" the live satellite delivered rock show, presented by the Global Satellite Network.

Drake-Chenault Interprises has extended the deadline for entry in Talent Search II until Dec. 18. Air personalities should submit air checks to Talent Search, Drake-Chenault, 10990 Denzong Drive, Houston, Texas 77036.

air checks featured on a special Talent Search album which will be available to all stations free of charge.

Watermark, Inc. has begun production of a new one-hour series called "The Heroes Of Country Music," hosted by Johnny Cash. The show will deal with the life stories of country music's leading performers. The series will be released for broadcast during the first half of 1982.

San Diego-based Peters Productions has announced that 11 stations have signed to air the company's new traditional MOR format "Your Music."

"Your Music" is available for the 35+ demographic, the format features music from the '40s, '50s and '60s. "We positioned 'Your Music' to cover the wide gap in the MOR spectrum between the sound of beautiful music on the one side, and today's typical adult contemporary station on the other end of the spectrum," says Dick Ellis, programmer of the format.

"Your Music" is available for fully automated and live a/v operations.

"The Music Of Black America," a 24-hour radio special produced by Syndicate II, Inc. of Los Angeles is being readied for national airing in February, 1982 to coincide with Black History Month in the U.S. Hosted by J.J. Johnson, program director and air personality of KDAY, FM Los Angeles, the show will consist of music and interviews of major artists involved in all aspects of black music.

The show is being produced in one hour segments for maximum flexibility. "The Music Of Black America" is being offered on a barter basis to select markets and is also available for international distribution.

Drake-Chenault will release the 52-hour History of Country Music, this spring. Bill Drake is a managing partner of the show, while Bill Watson, longtime Drake associate, has been named executive producer. Drake and Watson most recently worked on the silver anniversary celebration of "The History of Country Rock" which was released in the spring of last year.

Watson has also been responsible for producing "The Golden Years" (Continued on page 41)

## Washington Roundup FCC Contemplates Lottery

By BILL HOLLAND

WASHINGTON The Federal Communications Commission began moving this month toward using lottery methods to select some new broadcast licenses.

The lottery proposal, based on a law passed by Congress and signed by the President on Aug. 10, 1979, exempts "underrepresented" groups or organizations "in the ownership of telecommunications facilities or properties" from the random selection system. Thus, some license winners would receive their licenses in a shorter time, with reduced costs to licensees and the FCC, while minorities would nevertheless receive what the Commission termed "a significant preference" and would not be overlooked in the streamlining process.

The Commission has 180 days after the law's passage in August to develop and publish rules for such a lottery system.

The FCC pointed out in its report on the lottery that the law is concerned about initial license applications, "and is not concerned with renewals." Radio and television license terms have been extended under the same law, radio licenses have been extended to seven year terms and television licenses to five year terms.

The lottery system, under the new law, could be used for all services licensed by the FCC—broadcast stations, common carrier service and direct broadcast satellites, although several lawmakers had felt the lottery should be best used in broadcast applications.

Most of the Commissioners expressed caution and some confusion over the lottery system. "It's old news," one commissioner said, "but it creates new problems." Commissioner Joseph R. Fogarty wrote in a separate concurring statement: "Full

public comment in this proceeding is essential to determine whether the above holds true for the lottery." New Commissioner Mervyn D. Fonth Davisson firmly stated that regardless of lottery selections, "prior assessment" of licensee qualifications be made to discourage "involuntary and superficial applications."

The Commission has until February, 1983 to establish rules for a lottery system.

## FCC Vetoes 9 kHz Spacing

WASHINGTON The FCC ended its two-and-a-half year flirtation with 9 kHz spacing Nov. 5, calling the proposals to squeeze the AM dial too costly and the advantages too few.

In a 22-page document that sounded the latest notes of an inquiry which the FCC initially felt could pave the way to new and more creative use of AM spectrum space—new stations, new licensees—the report stated the rise and fall of the concept. The reduction in channel spacing from the present 10 kHz to 9 kHz would have resulted in 12 new AM stations, but would have cost broadcasters between \$28 and \$44 million for technical and hardware changes.

Most of the report is taken over by the Commission's masterful way with detailed technical language, but the summary is clear enough. "The advantages we discern do not outweigh the disadvantages," the report said. "We conclude that the benefits must be expected to ensue from conversion of AM broadcasting to 9 kHz channel spacing."

## Three AM Stations Slated

WASHINGTON—New AM radio stations are slated for Raleigh, N.C., Derry, N.H. and Hudson, Wis. By license and construction permits issued by the FCC.

Spacetown Communications Corp. has been granted a license for 1320 kHz, the new AM station to be in Derry, after Marvin, winning over a competing application from Tully-Warwick Corp., the application was delayed until Spacetown proved financial strength by obtaining a bank loan.

Current Broadcasting Corp. has won a construction permit for an AM station at 740 kHz over a competing application from Hanten Broadcasting Co. A factor was that Curren would serve Hudson, a community twice the size of nearby Zumbrota, Minn. Zumbrota was the site of choice for Hanten.

In an unusual case proving that applications are more competitive, applications for the Raleigh construction permit were reduced to three after two parties withdrew. The remaining two were Hanten and Sound, Inc., with eight black week-buys, Special Markets Media, Inc. with husband and wife Prentice and Henry Monroe both black, and Intercontinental Broadcasting, Inc. with four blacks of the eight stockholders holding 76% of the stock.

In the various proposals, one of New Sound's proposals would work full time in station management, creating a minority integration of 12.5%, one of Interstate Broad-

castings stockholders would do likewise, for a 26% integration while Mr. and Mrs. Monroe proposed to join other jobs and work together full time in managing the station, creating 100% integration. In this case, despite the number of minority investors competing, the limited role of principals earned the edge in the formula Mr. and Mrs. Monroe won.

## FM Expansion In Southwest

WASHINGTON—Henry L. Baumann, chief of the FCC Policy and Rules Division of the Broadcast Bureau, has ordered channel assignments creating new FM station opportunities for North Las Vegas, Nev. and Shaw, Ark.

In a decision that allowed three options, including assigning an additional channel to Las Vegas, Baumann opted to give channel 21 (104.1 mHz) to North Las Vegas, and assign an additional Class C channel, channel 293 (106.5 mHz) to Las Vegas.

Responding to petitioner KXSL-AM, a full-time station serving Shaw, Baumann granted an assignment of channel 243 (96.5 mHz). The proposed station would serve an area he said, almost totally competitive with WYNN-FM, currently on channel 228A (93.5 mHz).



# GOING FAST

Bob Kingsley recaps an amazing year for country music in his special year-end countdown of the top 100 country hits of 1981... an American Country Countdown Super Special.

It's a 7-hour stereo review of all the year's greatest happenings and music prepared by the experts who produce America's most listened to, best-loved country music radio program every week of the year. Contact Watermark to make your holiday reservations now.



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# CHARIOTS OF FIRE

music from the original soundtrack by Vangelis

"Vangelis' wonderfully stirring music lifts spirits to a new high." *N.Y. Daily News*

"One of the most remarkable soundtracks of any film. Vangelis' compositions are as evocative and as perfectly matched as scores of such films as 'The Third Man' and 'Zorba The Greek.'" *Chicago Sun Times*

"This is an original and breathtaking score." *L.A. Times*

"A glorious, original score." *Newsday*

"Vangelis' score has already been so successful that the soundtrack album is among the top five in British surveys." *New York Times*

"Chariots Of Fire" has been heralded by critics and audiences everywhere it's played. The incredible music from the pen of Vangelis is drawing as much praise as the film itself, and his international success has established him as one of the leading synthesizer composer/performers. So the acclaim that has greeted "Chariots Of Fire" is well founded.

Nevertheless, the reaction of listeners can only be described as incredible. Thousands of copies have been sold strictly by word-of-mouth and every in-store play generates immediate sales.

With a smash sales history like this one, it's no wonder that a host of imitators are rushing to capitalize on the success of "Chariots Of Fire." But no matter how many versions there may be, there's only one original.

"CHARIOTS OF FIRE"  
featuring the hit single  
"Main Theme" *Jag 1988*

CHARIOTS OF FIRE

music from the original soundtrack by  
Vangelis





**TEACHING RADIO**—Norm Pattiz, president of Westwood One, lectures to the staff of KLA, the UCLA carrier current station. Pattiz talked about the business of national and network radio at the first of a series of seminars by radio executives geared to graduating broadcast students at the school.

## Goodphone Commentaries Broadcaster Pigeonholes

By CHRISTINE BLASE

LOS ANGELES—One of the biggest causes of disharmony between the people working in a radio station is a general unawareness of and insensitivity to the fact that folks are there for different reasons. There is no doubt, in my mind—broadcasters, in general, have different goals, causes, motives and personal conceptions of what this industry is all about.

Interestingly, the difference in these "rules of mind" does not necessarily follow in a pattern parallel to the varied job functions and descriptions of the business. Thus, not all sales managers are in it for the money, and not all air personalities are in love with their voices.

In order to be able to get along with the people above, below and next to you, it is vitally important to have a basis and honest understanding of where both you and they are coming from.

Although every human being is an individual, the radio engineer is eight corners personality traits and overall goal-motive molds that make up the general characteristics of the basic different types of radio broadcasters. It must be pointed out that these are the extreme poles. (Also, they are sexually interchangeable.) The average broadcaster is a mixture of these colors.

1) Egotistical Ed: Ed is not only egotistical, but also exhibitionistic. Ed is in love with himself. Sometimes he has good reason to be, and sometimes he doesn't. He admires himself so much that his favorite pleasure in life is to be an audience to his own work. His primary motive for being on the staff of the radio station is to gain exposure for his "talents." The more ratings the station has, the more people he is exposed to.

2) Communicator Cynnie: Cynnie is an extreme cynic at heart, and although the subjects about which the "yents" may be of earthshaking importance to the human race, she is still a yenta nonetheless. She is primarily interested in the station as an electric "soapbox" for her stories and opinions. The more ratings the station has, the more people the gets to "yent" to.

3) Specific Subject Sam: Sam is into something other than radio. He simply uses radio as the vehicle for his main interest, which is something else. To him, the primary purpose of the radio station is to carry his cause. The more ratings the station has, the more propaganda for his cause.

4) Social Sally: Sally likes being on teams. Just being on a "staff" is

not good enough for her; she likes to be part of a group. The 24-hour-a-day dedication-requiring nature of radio is attractive to her because it gives her an opportunity to extend the activities of the radio station staff into more aspects of her own personal life. The more ratings the station has, the happier the group, and the happier she becomes through osmosis.

5) Technical Ted: Ted couldn't bear the thought of putting his toys away when he grew up. To Ted, the radio station is primarily a giant toy and he likes playing with it as much as he can. That's all he cares about. The more ratings the station has, the more chance the general manager will authorize the purchase of latest playthings technology has to offer.

6) Media Mark: Mark is into media. He doesn't know why, nor does anyone else. To Mark, the radio station is part of a colossal sociological nervous system that ties all humans on this planet together in an almost "spiritual" manner. He truly gets off on being there. The more ratings the station has, the more metaphysical significance it gives him, being there.

7) Money Melvin: Melvin is in it for the bucks. He has chosen radio because the abstract nature of selling an intangible (time) is on a more sophisticated, glamorous and prestigious plane than, say, selling shoes. The more ratings the station has, the more money he makes.

8) Powerplay Polly: Polly is in it for the power. She likes manipulating the lives of those immediately around her and influencing the lives of everyone else at cam. Radio provides the internal political arena for personal manipulation, the potential business clout to wield influence on an industrial level, and sociological media power over the audience/public. The more ratings the station has, the more power she has.

There you have a thumbnail overview of where radio broadcasters are "coming from." It makes for better relations and less frustration if a knowledge of human motivations is taken into account during the normal, turbulent course of events and relations in the field.

Of course there are plenty of people working in radio who don't really fall into any of the aforementioned "personality types" in whole or in part, but they are generally so innocuous that they demand little of your analysis.

(Christine Blase is vice president of general manager of Goodphone Communications, Inc.)

## 'Excluuuuu Mel' and Other Apologies

LOS ANGELES—If I may borrow the form used so eloquently by Washington Monthly's editor Charles Peters, this week's column will be devoted to a polysyllabic of those tasty little words and perceptions that accumulate, best described as columnettes. About seven or eight years ago, and perhaps even further than that, there was a big pop radio promotion that proved to cause a publicity buzz.

It was the "apology" promotion which, quite simply, involved the general manager of the station coming on the air in somewhat of an editorial tone and proceeding to apologize to the listeners and community for what the morning man had said on the air that day. This was usually accompanied by the air personality being temporarily suspended for the horrible thing he had done. The catch to the whole thing is that the actual "crime" committed by the resident station star is never stated. Because, in reality, no such transgression against accepted sensibilities took place. But it sure was known to drum up talk on the street.

Interestingly, after an outbreak of the "apology" promotion during the early '70s, I wrote a tongue-in-cheek satirical radio column in the trades in which I apologized for the hemlock statement I had made in print the week before and hoped I hadn't destroyed anybody's career or life.

I thought that most people in the field were hip to the promotion, but to my surprise people took it seriously and for months afterward I was deluged with letters and questions asking me what I had done. It sure was a potent scam—even in satire! Well, it eventually seemed as though this promotion had sufficiently run its course until just a couple of days ago when my phone began to ring here at the center with a few of professional friends and acquaintances from both the radio and music industries asking if I knew what was going on at KLLS-FM because the general manager people had been going on and on about on television, apologizing for the terrible thing morning man Rick Dees had done.

I asked most of them if they had called the station to find out what was happening to which they responded that they had, only to be informed that the details of the horrible act were top secret and could not be talked about. After the street buzz (at least in the business) continues to this moment. Seems that proves the cyclical nature of competitive radio programming.

Unless, of course, Dees really did do a bad thing. But I'm not going to call to find out I've seen that fish bowl before.

Speaking of apologies (and I mean real ones), I aggravated a few of the folks over at KLOS-FM Los Angeles a few weeks back, including some of the station's listeners who also read Billboard, by my recent article heaping lavish praise on a station at which I also happen to be an air personality, KMET.

Obviously the "sensitivities" that exist within the competition between these stations is deeper than I had realized. For example, a D.A. Stuker of Los Angeles writes that "it would be nice if we no longer had to have

KMET thrown in our face." (He went on to say that he for she, as the case may be) is tired of my articles, not to mention my radio program.

I awoke Sunday morning, turned on the radio and for some unknown reason turned to KMET. There was Mike Harrison on the air doing his talk show. That's all it took, trivial talk. I wrote the word "apology" in the margin that I turned to Michael Benner on KLOS, who happens to be much more interesting and informative."

Sturkey goes on to suggest that "it would be nice if we for Billboard" to publish other stories by other radio station employees, he it from Los Angeles radio stations or any other station in the United States—a sentiment seconded in another column from KLOS top brass to the powers that be at Billboard My goodness. As Steve Martin would say (or used to say), "Excuuuuuu me!"

In my never ending effort to be loved by all people all the time, the last thing I would ever want to do is upset my friends at KLOS or on any way, shape or form insinuate that there's anything less than a great radio station, which it just so happens to be. I was just sharing my personal (as stated in the column) perspective and enthusiasm for the much-celebrated KMET and meant no harm to KLOS.

But that brings up a point worth

mentioning. For the past year-plus, the "Goodphone Commentaries" feature in this publication has been a forum of views reflecting the opinions and articles of radio people from all over the country, including Los Angeles, not to mention the weekly general industry commentary published each week in the opening pages of the magazine. How about a contribution from the talented people at KLOS?

And finally in the whatever happened to? department, I had lunch the other day with the dear old lady Jerry Mothers of television, "Leave It To Beaver" fame (who lives a few blocks up Topanga Canyon Blvd. from here. He just got off the road after an 18 month dream theatre tour with former to brother Tony Dow and suddenly found himself with an abundance of free time on his hands. I asked him if he would ever consider becoming a radio personality. He said: Sure. The next day, Dave Goodman, program director of KEZ2-AM-FM Anaheim (and frequent Goodphone Commentaries contributor) hired him to do mornings at least on a temporary basis. Word from the station is that Mothers is getting incredible listener reaction with his chatty brand of music patter sprinkled with information and telephone talk. Ironically, the

(Continued on page 37)

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**RHYZE** T-629  
A super explosion out of the south and east! This one's sure to be another 20th Century-Fox blockbuster! There's gold in "Rhyze To The Top" with a title track single, TC-2509 and even more legs in "Give It Up [Give Up Your Love]," and "Tonight's Gonna Be My Night!"



**BARRY WHITE** T-696  
This is the album that has all the hits that didn't go on Barry's Greatest Hits, Volume One. "How Did You Know It Was Me," "It's Ecstasy When You Lay Down Next To Me," "Your Sweetness Is My Weakness," etc.



**THE DELLS** T-678  
The single, "Happy Song" TC-2504 plus the album tracks, "Ain't It A Shame" and an '81 remake of their huge smash, "Stay In My Corner" are turning everybody on to the LP, "Whatever Turns You On."

# Good Stuff!

## Holiday Selling Season.



### THE CHI-LITES T-639

Piling up the good stuff radio airplay with a single called "Me And You" TC-2503, and key cuts "Oh Girl" and "Get Down With Me."



### THE STAPLE SINGERS T-636

"Hold On To Your Dream," is filled with so many great tracks it's going to become staple programming fare during the holidays. The album is positive and uplifting—and "Hold On To Your Dream" TC-2508 is highly danceable!



### EAR CANDY II T-638

As sweet on the ear as that register's ring! "Ear Candy" features the hits by Stephanie Mills, Gene Chandler, Carl Carlton, The Dells, The Staple Singers, The Chi-Lites, Edwin Starr and The Impressions.



### EDWIN STARR T-634

This is the definitive profile of a true Starr! With "Contact," "Accident," "H.A.P.P.Y. Radio," "Twenty Five Miles" and many, many more!



### JIM PHOTOGLO T-631

The tremendous radio acceptance of Jim Photoglo's music makes this new album, "Fool In Love With You," a solid, holiday seller. With the top-30 charting title track it's got tracks like, "More To Love" and more and more!

## 20th Century-Fox Puts Glitter Back Into The Holiday



Manufactured and Distributed by RCA Records









# Billboard® Rock Albums & Top Tracks

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## Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	4	6	GENESIS—Abacab, Atlantic
2	1	12	THE ROLLING STONES—Tattoo You, Rolling Stones Records
3	2	19	FOREIGNER—4, Atlantic
4	3	17	JOURNEY—Escape, Columbia
5	5	11	TRIUMPH—Allied Forces, RCA
6	16	5	THE POLICE—Ghost In The Machine, A&M
7	8	12	THE KINKS—Give The People What They Want, Arista
8	6	17	STEVIE NICKS—Bea Donna, Modern Records
9	9	19	PAT BENATAR—Precious Time, Chrysalis
10	7	9	BOB SEGER AND THE SILVER BULLET BAND—Nine Tonight, Capitol
11	11	8	ATLANTA RHYTHM SECTION—Dunella, Columbia
12	27	2	J. GEILS BAND—Freeze Frame, EMI-America
13	12	13	RED RIDER—As Far As Siam, Capitol
14	25	2	QUARTERFLASH—Quarterflash, Geffen
15	14	13	SHOOTING STAR—Hang On For Your Life, Virgin/Epic
16	17	8	THE GO-GO'S—Beauty And The Beat, IRS
17	10	10	OAN FOGELBERG—Innocent Age, Full Moon/Epic
18	18	7	JOHN ENTWISTLE—Too Late, The Hero, Atco
19	13	30	BILLY SQUIER—Don't Say No, Capitol
20	33	2	QUEEN—Greatest Hits, Asylum
21	20	11	CMILLWACK—Wanna Be A Star, Millennium
22	28	4	LINOSKY BUCKINGHAM—Law And Order, Electra
23	30	3	SURVIVORS—Premonition, Scotti Bros/CBS
24	15	13	LITTLE RIVER BAND—Exposure, Capitol
25	19	16	HEAVY METAL—Soundtrack, Full Moon/Asylum
26	21	17	ZZ TOP—El Loco, Warner Bros.
27	22	14	PRETENDERS—Pretenders II, Sire
28	38	2	ROSSINGTON COLLINS BAND—This Is The Way, MCA
29	40	2	STEVE MILLER BAND—Circle Of Love, Capitol
30	23	15	ELECTRIC LIGHT ORCHESTRA—Time, Jet
31	NEW	1	RUSH—Exit Stage Left, Mercury
32	34	3	THE WHO—Hologans, MCA
33	24	8	BILLY JOEL—Songs In The Attic, Columbia
34	NEW	1	LOVERBOY—Get Lucky, Columbia
35	35	3	RICK SPRINGFIELD—Working Class Dog, RCA
36	26	22	BLUE OYSTER CULT—Fire Of Unknown Origin, Columbia
37	NEW	1	NEIL YOUNG AND CRAZY HORSE—Re-Ac-Tor, Warner Bros.
38	41	4	GREG LAKE—Greg Lake, Chrysalis
39	NEW	1	OZZY OSBOURNE—Diary Of A Madman, Jet
40	NEW	1	ROD STEWART—Tonight I'm Yours, Warner Bros.
41	29	25	THE MOODY BLUES—Long Distance Voyager, Threshold
42	44	6	STEVE NACKETT—Cured, Epic
43	45	5	MICHAEL SCHENKER—MSG, Chrysalis
44	31	10	NILS LOFGREN—Night Fades Away, Backstreet/MCA
45	32	9	HALL & OATES—Private Eyes, RCA
46	36	12	JON AND VANGELIS—The Friends Of Mr. Cairo, Polydor
47	37	28	TOM PETTY & THE HEARTBREAKERS—Hard Promises, Backstreet/MCA
48	39	32	JEFFERSON STARSHIP—Modern Times, RCA/Grunt
49	47	10	DONNY IRIS—King Kool, MCA
50	49	6	SCHON & HAMMER—Unfold Passion, Columbia

## Top Adds

1	THE CARS—Shake It Up, Elektra
2	BLACK SABBATH—Mob Rules, Warner Bros
3	BOB WELCH—Bob Welch, RCA
4	LOVERBOY—Get Lucky, Columbia
5	EDDIE SCHWARTZ—No Refuge, Atco
6	RUSH—Exit Stage Left, Mercury
7	RAINBOW—Jealous Lover, Polydor
8	OEL SHANNON—Drop Down And Get Me, Elektra/Network
9	BOB WEIR—Bobby And The Midwives, Arista
10	SNEAKER—Sneaker, Handshake

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	14	ROLLING STONES—Start Me Up, Rolling Stones Records
2	3	9	GENESIS—No Reply At All, Atlantic
3	4	8	THE KINKS—Destroyer, Arista
4	14	17	FOREIGNER—Waiting For A Girl Like You, Atlantic
5	7	7	THE ROLLING STONES—Little T and A
6	6	9	THE ROLLING STONES—Hangfire, Rolling Stone Records
7	21	9	THE POLICE—Every Little Thing She Does Is Magic, A&M
8	24	6	GENESIS—Abacab, Atlantic
9	12	12	LITTLE RIVER BAND—The Night Owls, Capitol
10	2	11	BOB SEGER—Tryin' To Live My Life Without You, Capitol
11	5	10	FOREIGNER—Juke Box Hero, Atlantic
12	16	8	TRIUMPH—Magic Power, RCA
13	25	3	QUEEN & DAVID BOWIE—Under Pressure, Electra
14	19	11	RED RIDER—Lunatic Fringe, Capitol
15	8	17	STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around, Modern Records
16	9	15	JOURNEY—Don't Stop Believing, Columbia
17	10	16	STEVIE NICKS—Edge Of Seventeen, Modern Records
18	22	15	THE GO-GO'S—Our Lips Are Sealed, IRS
19	11	19	FOREIGNER—Urgent, Atlantic
20	13	14	THE KINKS—Better Things, Arista
21	15	19	PAT BENATAR—Fire And Ice, Chrysalis
22	26	9	CMILLWACK—My Girl, Millennium
23	17	25	THE MOODY BLUES—The Voice, Threshold
24	59	2	THE J. GEILS BAND—Centerfold, EMI/America
25	18	8	BILLY JOEL—Say Goodbye To Hollywood, Columbia
26	20	12	OAN FOGELBERG—Hard To Say, Full Moon/Epic
27	46	2	RAINBOW—Jealous Lover, Polydor
28	23	14	THE PRETENDERS—The Adultress, Sire
29	48	2	OZZY OSBOURNE—Flying High, Epic
30	49	17	JOURNEY—Who's Crying Now, Columbia
31	32	10	DONNY IRIS—Sweet Marilee, MCA
32	53	2	SURVIVOR—Poor Man's Son, Scotti Brothers
33	33	6	HALL & OATES—Private Eyes, RCA
34	40	4	QUARTERFLASH—Harden My Heart, Geffen
35	44	5	LINOSKY BUCKINGHAM—Trouble, Electra
36	39	18	PAT BENATAR—Promises In The Dark, Chrysalis
37	57	2	TRIUMPH—Fight The Good Fight, RCA
38	42	4	ROD STEWART—Young Turks, Warner Bros
39	35	17	JOURNEY—Stone In Love, Columbia
40	NEW	1	LOVERBOY—Working For The Weekend, Columbia
41	27	9	CHRISTOPHER CROSS—Arthur's Theme, Warner Brothers
42	NEW	1	THE J. GEILS BAND—Freeze Frame, EMI-America
43	28	17	DOO FLOER—Heavy Metal, Full Moon/Asylum
44	54	2	THE STEVE MILLER BAND—Heart Like A Wheel, Capitol
45	30	21	BLUE OYSTER CULT—Burning For You, Columbia
46	31	16	BILLY SQUIER—Lonely Is The Night, Capitol
47	34	15	ELECTRIC LIGHT ORCHESTRA—Hold On Tight, Jet
48	36	30	BILLY SQUIER—In The Dark, Capitol
49	37	16	ZZ TOP—Tubsnake Boogie, Warner Bros
50	58	2	JOHN HALL—Crazy (Keep On Falling), EMI/America
51	38	12	ATLANTA RHYTHM SECTION—Alien, Columbia
52	41	14	MOODY BLUES—Meanwhile, Threshold
53	NEW	1	QUARTERFLASH—Find Another Fool, Geffen
54	43	17	THE MICHAEL STANLEY BAND—Heartland, EMI/America
55	45	19	PAT BENATAR—Just Like Me, Chrysalis
56	NEW	1	RUSH—Close To The Heart, Mercury
57	47	15	THE ALLMAN BROTHERS—Straight From The Heart, Arista
58	49	19	DIESSEL—Salsalito Summer Night, Regency
59	50	3	ROSSINGTON COLLINS—Get It Straight, MCA
60	51	6	NOVO COMBO—Up Perspice, Polydor

A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Track stations.





# Billboard® Rock Albums &

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6	16	5	THE POLICE—Ghost In The Machine, A&M
7	8	12	THE KINKS—Give The People What They Want, Arista
8	6	17	STEVIE NICKS—Bella Donna, Modern Records
9	9	19	PAT BENATAR—Precious Time, Chrysalis
10	7	9	BOB SEGER AND THE SILVER BULLET BAND—Nine Tonight, Capitol
11	11	8	ATLANTA RHYTHM SECTION—Quinnella, Columbia
12	27	2	J. GEILS BAND—Freeze Frame, EMI-America
13	12	13	RED RIDER—As Far As Siam, Capitol
14	25	2	QUARTERFLASH—Quarterflash, Geffen
15	14	13	SHOOTING STAR—Hang On For Your Life, Virgin/Epic
16	17	8	THE GO-GOS—Beauty And The Beat, IRS
17	10	10	DAN FOGLERBERG—Innocent Age, Full Moon/Epic
18	18	7	JOHN ENTWISTLE—Too Late, The Hero, Alca
19	13	30	BILLY SQUIER—Don't Say No, Capitol
20	33	2	QUEEN—Greatest Hits, Asylum
21	20	11	CHILLIWACK—Wanna Be A Star, Millennium
22	28	4	LINDSEY BUCKINGHAM—Law And Order, Electra
23	30	3	SURVIVORS—Premontion, Scotti Bros./CBS
24	15	13	LITTLE RIVER BAND—Exposure, Capitol
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26	21	17	ZZ TOP—El Loco, Warner Bros
27	22	14	PRETENDERS—Pretenders II, Sire
28	28	2	ROSSINGTON COLLINS BAND—This Is The Way, MCA
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30	23	15	ELECTRIC LIGHT ORCHESTRA—Time, Jet
31	34	3	RUSH—Exit Stage Left, Mercury
32	34	3	THE WHO—Hooligans, MCA
33	24	8	BILLY JOEL—Songs In The Attic, Columbia
34	34	3	LOVERBOY—Get Lucky, Columbia
35	35	3	NICK SPRINGFIELD—Working Class Dog, RCA
36	26	22	BLUE OYSTER CULT—Fire Of Unknown Origin, Columbia
37	37	4	NEIL YOUNG AND CRAZY HORSE—Re-Ac-Tor, Warner Bros
38	41	4	GREG LAKE—Greg Lake, Chrysalis
39	39	4	OZZY OSBOURNE—Diary Of A Madman, Jet
40	40	4	ROD STEWART—Tonight I'm Yours, Warner Bros
41	29	25	THE MOODY BLUES—Long Distance Voyager, Threshold
42	44	6	STEVE HACKETT—Cured, Epic
43	45	5	MICHAEL SCHENKER—MSG, Chrysalis
44	31	10	NILS LOFGREN—Night Fades Away, Backstreet/MCA
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46	36	12	JON AND VANGELIS—The Friends Of Mr. Cairo, Polydor
47	37	28	TOM PETTY & THE HEARTBREAKERS—Hard Promises, Backstreet/MCA
48	39	32	JEFFERSON STARSHIP—Modern Times, RCA/Grun
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## Top Adds

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6	RUSH—Exit Stage Left, Mercury
7	RAINBOW—Jealous Lover, Polydor
8	DEL SHANNON—Drop Down And Get Me, Elektra/Network
9	BOB WEIR—Bobby And The Midnites, Arista
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5	7	7	THE POLICE—Ghost In The Machine, A&M
6	6	9	THE KINKS—Give The People What They Want, Arista
7	21	9	STEVIE NICKS—Bella Donna, Modern Records
8	24	6	PAT BENATAR—Precious Time, Chrysalis
9	12	12	BOB SEGER AND THE SILVER BULLET BAND—Nine Tonight, Capitol
10	2	11	ATLANTA RHYTHM SECTION—Quinnella, Columbia
11	5	18	J. GEILS BAND—Freeze Frame, EMI-America
12	16	8	RED RIDER—As Far As Siam, Capitol
13	25	3	QUARTERFLASH—Quarterflash, Geffen
14	19	11	SHOOTING STAR—Hang On For Your Life, Virgin/Epic
15	8	17	THE GO-GOS—Beauty And The Beat, IRS
16	9	15	DAN FOGLERBERG—Innocent Age, Full Moon/Epic
17	10	16	JOHN ENTWISTLE—Too Late, The Hero, Alca
18	22	15	BILLY SQUIER—Don't Say No, Capitol
19	11	19	QUEEN—Greatest Hits, Asylum
20	13	14	CHILLIWACK—Wanna Be A Star, Millennium
21	15	19	LINDSEY BUCKINGHAM—Law And Order, Electra
22	26	9	SURVIVORS—Premontion, Scotti Bros./CBS
23	17	25	LITTLE RIVER BAND—Exposure, Capitol
24	59	2	HEAVY METAL—Soundtrack, Full Moon/Asylum
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27	46	2	ROSSINGTON COLLINS BAND—This Is The Way, MCA
28	23	14	STEVE MILLER BAND—Circle Of Love, Capitol
29	48	2	ELECTRIC LIGHT ORCHESTRA—Time, Jet
30	29	17	RUSH—Exit Stage Left, Mercury
31	32	10	THE WHO—Hooligans, MCA
32	53	2	BILLY JOEL—Songs In The Attic, Columbia
33	33	6	LOVERBOY—Get Lucky, Columbia
34	40	4	NICK SPRINGFIELD—Working Class Dog, RCA
35	44	5	BLUE OYSTER CULT—Fire Of Unknown Origin, Columbia
36	39	18	NEIL YOUNG AND CRAZY HORSE—Re-Ac-Tor, Warner Bros
37	57	2	GREG LAKE—Greg Lake, Chrysalis
38	42	4	OZZY OSBOURNE—Diary Of A Madman, Jet
39	35	17	ROD STEWART—Tonight I'm Yours, Warner Bros
40	29	25	THE MOODY BLUES—Long Distance Voyager, Threshold
41	44	6	STEVE HACKETT—Cured, Epic
42	45	5	MICHAEL SCHENKER—MSG, Chrysalis
43	31	10	NILS LOFGREN—Night Fades Away, Backstreet/MCA
44	32	9	HALL & DATES—Private Eyes, RCA
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46	37	28	TOM PETTY & THE HEARTBREAKERS—Hard Promises, Backstreet/MCA
47	39	32	JEFFERSON STARSHIP—Modern Times, RCA/Grun
48	47	10	DONNY IRIS—King Kool, MCA
49	49	8	SCHON & HAMMER—Unfold Passion, Columbia

**T A K E**

RUSH—Close To The Heart, Mercury

THE ALLMAN BROTHERS—Straight From The Heart, Arista

DIESEL—Sassaparilla Summer Night, Agency

ROSSINGTON COLLINS—Get It Straight, MCA

NOVO COMBO—Up Pensicore, Polydor

A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Track stations.





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## Rock

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1	4	6	GENESIS—Abacab, A
2	1	12	THE ROLLING STONES—Tattoo You, Atlantic
3	2	19	FOREIGNER—4, Atlantic
4	3	17	JOURNEY—Escape, Capitol
5	5	11	TRIUMPH—Allied Forces, Capitol
6	16	5	THE POLICE—Ghost, A&M
7	8	12	THE KINKS—Give The People What They Want, Arista
8	6	17	STEVIE NICKS—Bella Tramp, Warner Bros.
9	9	19	PAT BENATAR—Premonition, Capitol
10	7	9	BOB SEGER AND THE NEW POWER GENERATION—Live Through This, Capitol
11	11	8	ATLANTA RHYTHM—The Crack, A&M
12	27	2	J. GEILS BANO—Freddie Fingers, A&M
13	12	13	RED RIVER—As Far As My Eyes Can See, A&M
14	25	2	QUARTERFLASH—Quadrant, A&M
15	14	13	SMOOTH STAR—Honey, A&M
16	17	8	THE GO-GOS—Beauty And The Beat, A&M
17	10	10	DAN FOGELBERG—In A Silent Way, A&M
18	18	7	JOHN ENTWISTLE—John Entwistle, A&M
19	13	30	BILLY SQUIER—Don't Stop Believin', A&M
20	33	2	QUEEN—Greatest Hits, EMI
21	20	11	CHILLWACK—Wannabe, A&M
22	28	4	LINDSEY BUCKINGHAM—Lindsey Buckingham, A&M
23	30	3	SURVIVORS—Premature Burial, A&M
24	15	13	LITTLE RIVER BAND—The Long Walk Home, A&M
25	19	16	HEAVY METAL—Souls of the South, A&M
26	21	17	ZZ TOP—El Loco, WEA
27	22	14	PRETENDERS—Pretenders, A&M
28	38	2	ROSSINGTON COLLINS—Get It Straight, MCA
29	40	2	STEVE MILLER BAND—The Last Days of America, A&M
30	23	15	ELECTRIC LIGHT ORCHESTRA—The Best of ELO, A&M
31	34	3	RUSH—Exit Stage Left, A&M
32	34	3	THE WHO—Hooligans, A&M
33	24	8	BILLY JOEL—Songs In The Key of Life, A&M
34	35	3	LOVERBOY—Get Lucky, Columbia
35	35	3	RICK SPRINGFIELD—Rick Springfield, A&M
36	26	22	BLUE OYSTER CULT—The Word Is Muzik, A&M
37	37	4	HER YOUNG AND GENTLE—Her Young and Gentle, A&M
38	41	4	GREG LAKE—Greg Lake, A&M
39	39	4	OZZY OSBOURNE—Crazy On You, A&M
40	40	4	ROD STEWART—For The Cause, A&M
41	29	25	THE MOODY BLUES—The Moody Blues, A&M
42	44	6	STEVE HACKETT—Crest of the Moon, A&M
43	45	5	MICHAEL SCHENKER—Michael Schenker, A&M
44	31	10	NILS LOFGREN—Nightrider, A&M
45	32	9	HALL & OATES—Private Dancer, A&M
46	36	12	JOHN AND ANGELIS—John and Angelis, A&M
47	37	28	TOM PETTY & THE HEARTBREAKERS—Tom Petty and the Heartbreakers, MCA
48	39	32	JEFFERSON STARSHIP—Jefferson Starship, A&M
49	47	10	DONNY IRIS—King of the Hill, A&M
50	49	6	SCHON & HAMMER—Schon & Hammer, A&M

## Top

1	THE CARS—Shake It Up, Elektra	57	47	15	THE ALLMAN BROTHERS—Straight From the Heart, Arista
2	BLACK SABBATH—Mob Rules, WEA	58	49	19	DIASEL—Sausalito Summer Night, Regency
3	BOB WELCH—Bob Welch, RCA	59	50	3	ROSSINGTON COLLINS—Get It Straight, MCA
4	LOVERBOY—Get Lucky, Columbia	60	51	6	NOVO COMBO—Up Periscope, Polydor
5	EDDIE SCHWARTZ—No Refuge, A&M				
6	RUSH—Exit Stage Left, Mercury				
7	RAINBOW—Judas, Polydor				
8	DEL SHANNON—Drop Down And Get Me, Elektra/Network				
9	BOB WEIN—Bobby And The Madnotes, Arista				
10	SNEAKER—Sneaker, Handshake				

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**PROFONO INTERNACIONAL Y TELEDISCOS  
PRESENTAN**



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**OSCAR D'LEON**/El Baile del Suavecito  
**JOHNNY VENTURA**/Filete  
**ISMAEL MIRANDA**/La Puerta Esta Abierta  
**CELIA CRUZ/WILLIE COLON**/Los Dos Jueyes  
**WILFRIDO VARGAS**/Ese Barrigón No es Mío  
**RAY BARRETO**/Cocinando  
**EL GRAN COMBO**/Timbalero  
**RUBEN BLADES**/Fania All Stars  
**WILLIE COLON**/Sin Poderte Hablar  
**CHEO FELICIANO**/Amada Mia  
**EDDIE PALMIERI/ISMAEL  
QUINTANA**/No Me Hagas Sufrir  
**HECTOR LAVOE**/Fania All Stars  
**SONORA PONCEÑA**/Moreno Soy



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NATIONWIDE SURVEY

# Gospel Potential Is Not Exploited

Continued from page 1

popular, black gospel, praise music and children's gospel. "We've done everything," says Hill. "except aggressive advertising. Maybe that's what we should have done."

The picture is considerably rozier for the 18-store Disc Jockey chain owned by Wax Works/Video Works, Owensboro, Ky. Company president Larry DayVerno says the sales increases for gospel within the past year have been "tremendous." While the stores keep their strong base in traditional gospel, DayVerno says that growth has been mainly in contemporary

"We can put out a good Christian record on the same level as a rock album," he maintains. He cites Dallas Holm as one of the chain's top-selling Christian artists. "I sell three times as much Dallas Holm as we used to," he notes.

Another technique that improves gospel sales, DayVerno believes is cross-promoting. "We've put gospel albums under rock or country," he explains, "so wherever the music fits."

To make gospel profitable, he says, "you've got to have a representative line of products. The label reps have helped us. Gospel albums are routinely featured in the company's newspaper ads—sometimes a co-op venture, sometimes paid for by Wax Works."

According to DayVerno, there are no problems at all in dealing with gospel labels. "Our biggest problem is getting in-store awareness from our clerks and managers. The only way to do this is through promotion." He says that during a recent workshop held for his store managers, label reps played samples of their music. "Our people couldn't believe it was gospel," he says. "They would hear Phil Keaggy and think it was rock. And it was."

Despite his enthusiasm for gospel sales, DayVerno concedes that it is one's "wants," catalog type of business, but notes that the product movement is steady. "Another selling point he says is price. 'Gospel is still cheaper than most frontline product.'"

Dan Dennis, who is the regional manager for 31 Camelot stores in Illinois, Indiana, Missouri, Ohio and Oklahoma, has yet to see gospel prove itself in the marketplace. "I read in the trades that gospel sales are up," he says, "but I haven't seen any. It may be because our stores are located in malls where there are Christian bookstores that carry records."

All the Camelot stores carry gospel, but Dennis says that none of those in his division promote sales in in-store displays and activities. "We just stock it," he explains.

Dennis speculates that gospel music is doing in the retail direction by putting the emphasis on contemporary styles and paying more attention to its packaging. For "selling," he says, "the cover graphics almost frightened you to death. Now it's appealing even to teenagers, so they're not ashamed to buy it."

Retailers who are set to appear as panels at Billboard's gospel conference confirm that recorded gospel music is nudging its way into their profit centers. Comments Barry Bergman, president of Record Bar, "It's been growing over the last few years. We've always done a lot with

black gospel, but now contemporary is making big sales jumps."

George Gillespie, owner of the Soul Shack chain, agrees. "At least 25% of our business in our Washington, D.C. store is gospel. We sell more gospel than we do jazz or soul tunes," adds Gwen Kessler, president of Tara Records & Tapes, Atlanta. "Business is very good—especially for black gospel. But now white gospel music is picking up."

Labels, Gillespie says, are providing his stores "better promotional support" and "better display material." Alluding to the recent interest of major record companies in marketing gospel music, he adds, "They're waking up to the fact that they can get some sales numbers out of gospel. Before, it was left alone or left up to small companies."

Bergman also praises the "excellent cooperation" from gospel labels. "Actually, there's more cooperation from gospel companies than from pop," he says. "They have promotions, and they keep us aware of what's going on with their product. A lot of us don't always know what's happening." He adds, "We've had some supply problems in the past—but it's OK now."

Even with this cooperation, Gillespie says, "Too much is left to individual stores. Too many companies have small or non-existent staffs." This situation is compounded he says because "many stores do not want to spend the effort to develop gospel."

In developing Soul Shack's gospel push, Gillespie notes that the chain uses in-store play and employs knowledgeable clerks. "In addition," Soul Shack sponsors and over-see a weekly program on WCBM-AM, Washington D.C. Gillespie credits the round-clock situation as being the single most important factor in boosting his gospel sales. "It makes a vast difference," he maintains.

Bergman says he hopes the conference's retail focus will suggest ways "we can beat poison ourselves in the market. We can't avoid stealing a good idea from anybody."

Adds Gillespie, "Any retailer who is not looking to expand his profit base in these trying times is a fool."

## LIGHT ADDS 2 NEW LINES

NEWBURY PARK, Calif.—Light Records will add a \$5.98 midline and a \$3.48 "super-saver" line to its album marketing program, beginning Dec. 14. These price categories will be in addition to their regular \$9.98 frontline product.

According to Larry Jordan, Light's executive vice president, the two lower-priced lines will be available only in Christian bookstores retailing over \$100,000.

David Heslov, vice president of marketing, notes that the budget lines will be drawn from catalog product to start with, but adds that newly produced albums may eventually be issued within these categories.

The new lines will be featured in dual point-of-purchase display racks. Heslov explains, "We're on the midline on one side and the 'super-saver' on the other."

Light is a division of LEXICON MUSIC.

## IMPACT ARTIST

# Patti Takes Off Via Gaither Tour

By EDWARD MORRIS

NASHVILLE—Impact Records artist Sandi Patti occupies that territory familiar to most up-and-coming gospel performers, more church than concert bookings, more "love offerings" than flat payments agreed on in advance and more in-famously halting than professionally coordinated career direction.

But it's a congenial territory, Patti says, and one she feels at home in. However, she has gained national recognition and acclaim of her own concert tour with the Bill Gaither Trio and her first Impact album, "Love Overflowing." Together, they are a big step between up-and-coming and arrived.

Patti has been singing gospel music professionally for three years—as well as making a name for herself in doing commercials. Her accounts have included Juby Fruit Gum, Steak-N-Shake restaurants and Indiana Bell Telephone.

"I'm not doing anything 'I've always felt that I wanted my singing to say something. I felt it was in vain to sing about hot dogs and dog food." Still, she says her mind and gospel was "no big decision—it just came about naturally."

Managed and booked by her husband, John Helvering, Patti estimates she will play 175 to 180 dates this year, including her appearances with Gaither. She says her special affinity is performing for audiences which are "college age and up," explaining that, "if you're somewhere that's relevant to the Christian life, they understand."

## Castle Studio Puts On Shift

TULSA—Castle Music has added a second shift to its studio operation, according to Ben Ferrell, president of the gospel publishing/recording/label organization.

Ferrell says his studio went to a 16-hour day in response to the demands of its recording co-ops, the production requirements of Castle Records and an increase in outside business.

The co-op, Ferrell explains, is organized to give local churches and ministries reduced rates for studio time, either for their own in-house productions or for sponsoring productions for their members. Churches belonging to the co-op pay a monthly rate of \$300 for 10 to 12 hours of studio time a week or 40 to 50 hours a month. Ferrell reports that the co-op has had as many as five members and as few as one. He adds that sex is the maximum number that could be handled well.

When a co-op member sponsors an individual recording act, Ferrell says, there is an arrangement under which the act can pay a royalty on sold albums to the sponsoring member and to the co-op itself. Such payment can be waived, however, he notes.

Castle is also offering a special rate on custom projects which reduces the hourly fee for the 16-track facility from \$75 to \$60. Custom acts that book a minimum of 50 hours of their album work will receive 1,000 LPs at no additional cost, and 500 LPs for a 30-hour minimum booking. Ferrell estimates his actual studio costs at \$17 an hour.



Sandi Patti: "I wanted my singing to say something."

About 75% of her present bookings are churches, she says, "but we're getting into quite a few more Christian colleges."

## Best Selling Inspirational LPs

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This Week				Last Week				Title, Artist, Label & Number				This Week				Last Week				Title, Artist, Label & Number			
1	1	10	AMAZING GRACE	1	1	10	AMAZING GRACE	1	1	10	AMAZING GRACE	1	1	10	AMAZING GRACE	1	1	10	AMAZING GRACE	1	1	10	AMAZING GRACE
2	2	10	HEARTS OF FIRE	2	2	10	HEARTS OF FIRE	2	2	10	HEARTS OF FIRE	2	2	10	HEARTS OF FIRE	2	2	10	HEARTS OF FIRE	2	2	10	HEARTS OF FIRE
3	3	10	PRIORITY	3	3	10	PRIORITY	3	3	10	PRIORITY	3	3	10	PRIORITY	3	3	10	PRIORITY	3	3	10	PRIORITY
4	4	10	IN CONCERT	4	4	10	IN CONCERT	4	4	10	IN CONCERT	4	4	10	IN CONCERT	4	4	10	IN CONCERT	4	4	10	IN CONCERT
5	5	10	MY FATHER'S EYES	5	5	10	MY FATHER'S EYES	5	5	10	MY FATHER'S EYES	5	5	10	MY FATHER'S EYES	5	5	10	MY FATHER'S EYES	5	5	10	MY FATHER'S EYES
6	6	10	REJOICE	6	6	10	REJOICE	6	6	10	REJOICE	6	6	10	REJOICE	6	6	10	REJOICE	6	6	10	REJOICE
7	7	10	NEED THE CALL	7	7	10	NEED THE CALL	7	7	10	NEED THE CALL	7	7	10	NEED THE CALL	7	7	10	NEED THE CALL	7	7	10	NEED THE CALL
8	8	10	IN HIS TIME, PRAISE IV	8	8	10	IN HIS TIME, PRAISE IV	8	8	10	IN HIS TIME, PRAISE IV	8	8	10	IN HIS TIME, PRAISE IV	8	8	10	IN HIS TIME, PRAISE IV	8	8	10	IN HIS TIME, PRAISE IV
9	9	10	IT'S TIME TO PRAISE	9	9	10	IT'S TIME TO PRAISE	9	9	10	IT'S TIME TO PRAISE	9	9	10	IT'S TIME TO PRAISE	9	9	10	IT'S TIME TO PRAISE	9	9	10	IT'S TIME TO PRAISE
10	10	10	BULLFROGS & BUTTERFLIES	10	10	10	BULLFROGS & BUTTERFLIES	10	10	10	BULLFROGS & BUTTERFLIES	10	10	10	BULLFROGS & BUTTERFLIES	10	10	10	BULLFROGS & BUTTERFLIES	10	10	10	BULLFROGS & BUTTERFLIES
11	11	10	HEY, I'M A BELIEVER	11	11	10	HEY, I'M A BELIEVER	11	11	10	HEY, I'M A BELIEVER	11	11	10	HEY, I'M A BELIEVER	11	11	10	HEY, I'M A BELIEVER	11	11	10	HEY, I'M A BELIEVER
12	12	10	ONE MORE SONG FOR YOU	12	12	10	ONE MORE SONG FOR YOU	12	12	10	ONE MORE SONG FOR YOU	12	12	10	ONE MORE SONG FOR YOU	12	12	10	ONE MORE SONG FOR YOU	12	12	10	ONE MORE SONG FOR YOU
13	13	10	JOHN'S SONG	13	13	10	JOHN'S SONG	13	13	10	JOHN'S SONG	13	13	10	JOHN'S SONG	13	13	10	JOHN'S SONG	13	13	10	JOHN'S SONG
14	14	10	THE NEW GATHER	14	14	10	THE NEW GATHER	14	14	10	THE NEW GATHER	14	14	10	THE NEW GATHER	14	14	10	THE NEW GATHER	14	14	10	THE NEW GATHER
15	15	10	JUST PRAISE II	15	15	10	JUST PRAISE II	15	15	10	JUST PRAISE II	15	15	10	JUST PRAISE II	15	15	10	JUST PRAISE II	15	15	10	JUST PRAISE II
16	16	10	DON'T GIVE IN	16	16	10	DON'T GIVE IN	16	16	10	DON'T GIVE IN	16	16	10	DON'T GIVE IN	16	16	10	DON'T GIVE IN	16	16	10	DON'T GIVE IN
17	17	10	SOMETHING NEW UNDER THE SUN	17	17	10	SOMETHING NEW UNDER THE SUN	17	17	10	SOMETHING NEW UNDER THE SUN	17	17	10	SOMETHING NEW UNDER THE SUN	17	17	10	SOMETHING NEW UNDER THE SUN	17	17	10	SOMETHING NEW UNDER THE SUN
18	18	10	ANY GRANT	18	18	10	ANY GRANT	18	18	10	ANY GRANT	18	18	10	ANY GRANT	18	18	10	ANY GRANT	18	18	10	ANY GRANT
19	19	10	FORGIVER	19	19	10	FORGIVER	19	19	10	FORGIVER	19	19	10	FORGIVER	19	19	10	FORGIVER	19	19	10	FORGIVER
20	20	10	BEST OF B.J. THOMAS	20	20	10	BEST OF B.J. THOMAS	20	20	10	BEST OF B.J. THOMAS	20	20	10	BEST OF B.J. THOMAS	20	20	10	BEST OF B.J. THOMAS	20	20	10	BEST OF B.J. THOMAS
21	21	10	JUST PRAISE	21	21	10	JUST PRAISE	21	21	10	JUST PRAISE	21	21	10	JUST PRAISE	21	21	10	JUST PRAISE	21	21	10	JUST PRAISE
22	22	10	SWB	22	22	10	SWB	22	22	10	SWB	22	22	10	SWB	22	22	10	SWB	22	22	10	SWB
23	23	10	PRaise V	23	23	10	PRaise V	23	23	10	PRaise V	23	23	10	PRaise V	23	23	10	PRaise V	23	23	10	PRaise V
24	24	10	THE KEITH GREEN COLLECTION	24	24	10	THE KEITH GREEN COLLECTION	24	24	10	THE KEITH GREEN COLLECTION	24	24	10	THE KEITH GREEN COLLECTION	24	24	10	THE KEITH GREEN COLLECTION	24	24	10	THE KEITH GREEN COLLECTION
25	25	10	BETWEEN THE GLORY AND THE PAIN	25	25	10	BETWEEN THE GLORY AND THE PAIN	25	25	10	BETWEEN THE GLORY AND THE PAIN	25	25	10	BETWEEN THE GLORY AND THE PAIN	25	25	10	BETWEEN THE GLORY AND THE PAIN	25	25	10	BETWEEN THE GLORY AND THE PAIN
26	26	10	NODBODY KNOWS ME LIKE YOU	26	26	10	NODBODY KNOWS ME LIKE YOU	26	26	10	NODBODY KNOWS ME LIKE YOU	26	26	10	NODBODY KNOWS ME LIKE YOU	26	26	10	NODBODY KNOWS ME LIKE YOU	26	26	10	NODBODY KNOWS ME LIKE YOU
27	27	10	FAVORITES	27	27	10	FAVORITES	27	27	10	FAVORITES	27	27	10	FAVORITES	27	27	10	FAVORITES	27	27	10	FAVORITES
28	28	10	A SONG SMALL RISE	28	28	10	A SONG SMALL RISE	28	28	10	A SONG SMALL RISE	28	28	10	A SONG SMALL RISE	28	28	10	A SONG SMALL RISE	28	28	10	A SONG SMALL RISE
29	29	10	HOW YOU READY?	29	29	10	HOW YOU READY?	29	29	10	HOW YOU READY?	29	29	10	HOW YOU READY?	29	29	10	HOW YOU READY?	29	29	10	HOW YOU READY?
30	30	10	HOLM, SHEPPARD, JOHNSON	30	30	10	HOLM, SHEPPARD, JOHNSON	30	30	10	HOLM, SHEPPARD, JOHNSON	30	30	10	HOLM, SHEPPARD, JOHNSON	30	30	10	HOLM, SHEPPARD, JOHNSON	30	30	10	HOLM, SHEPPARD, JOHNSON
31	31	10	THE VERY BEST OF THE VERY BEST FOR KIDS	31	31	10	THE VERY BEST OF THE VERY BEST FOR KIDS	31	31	10	THE VERY BEST OF THE VERY BEST FOR KIDS	31	31	10	THE VERY BEST OF THE VERY BEST FOR KIDS	31	31	10	THE VERY BEST OF THE VERY BEST FOR KIDS	31	31	10	THE VERY BEST OF THE VERY BEST FOR KIDS
32	32	10	MUSIC, MACHINE	32	32	10	MUSIC, MACHINE	32	32	10	MUSIC, MACHINE	32	32	10	MUSIC, MACHINE	32	32	10	MUSIC, MACHINE	32	32	10	MUSIC, MACHINE
33	33	10	PHILIP SUE	33	33	10	PHILIP SUE	33	33	10	PHILIP SUE	33	33	10	PHILIP SUE	33	33	10	PHILIP SUE	33	33	10	PHILIP SUE
34	34	10	NEVER ALONE	34	34	10	NEVER ALONE	34	34	10	NEVER ALONE	34	34	10	NEVER ALONE	34	34	10	NEVER ALONE	34	34	10	NEVER ALONE
35	35	10	SILVERWIND	35	35	10	SILVERWIND	35	35	10	SILVERWIND	35	35	10	SILVERWIND	35	35	10	SILVERWIND	35	35	10	SILVERWIND
36	36	10	THE LORD'S PRAYER	36	36	10	THE LORD'S PRAYER	36	36	10	THE LORD'S PRAYER	36	36	10	THE LORD'S PRAYER	36	36	10	THE LORD'S PRAYER	36	36	10	THE LORD'S PRAYER
37	37	10	SOLDIERS OF THE LIGHT	37	37	10	SOLDIERS OF THE LIGHT	37	37	10	SOLDIERS OF THE LIGHT	37	37	10	SOLDIERS OF THE LIGHT	37	37	10	SOLDIERS OF THE LIGHT	37	37	10	SOLDIERS OF THE LIGHT
38	38	10	KIDS PRAISE ALBUM	38	38	10	KIDS PRAISE ALBUM	38	38	10	KIDS PRAISE ALBUM	38	38	10	KIDS PRAISE ALBUM	38	38	10	KIDS PRAISE ALBUM	38	38	10	KIDS PRAISE ALBUM
39	39	10	CELEBRATE	39	39	10	CELEBRATE	39	39	10	CELEBRATE	39	39	10	CELEBRATE	39	39	10	CELEBRATE	39	39	10	CELEBRATE
40	40	10	HYMNS TRIUMPHANT	40	40	10	HYMNS TRIUMPHANT	40	40	10	HYMNS TRIUMPHANT	40	40	10	HYMNS TRIUMPHANT	40	40	10	HYMNS TRIUMPHANT	40	40	10	HYMNS TRIUMPHANT

# AGENDA

TUESDAY, DECEMBER 1

REGISTRATION  
OPENING BANQUET  
KEYNOTE SPEAKER:  
BARBARA MANDRELL

WEDNESDAY, DECEMBER 2

WELCOMING REMARKS  
Lee Zhitlo, Publisher, BILLBOARD MAGAZINE; Bill Moran, INT'L GOSPEL MUSIC CONFERENCE DIRECTOR.

"VIEW FROM THE TOP" Gospel Record Companies Tell Where Gospel Music is Heading In The 80's, and If There Will Be More Competition Among Gospel Record Companies in the Future.

Panelists: Ray Bruno, President, EPOCH/NALR; Ralph Carmichael, President, LEXICON MUSIC INC.; LIGHT RECORDS; Jim Foglesong, President, Nashville Division, MCA RECORDS; Ray Harris, President, NASHBORO RECORDS; Billy Ray Hearn, President, SPARROW RECORDS; Buddy Huey, Vice President & General Manager, PRIORITY RECORDS; Bob MacKenzie, President, THE BENSON COMPANY; Stan Moser, Senior Vice President, WORD RECORDS.

"ARTIST PERSPECTIVE" Why Are Artists in Gospel Music, Can Gospel Artists Be Accepted As Pop Performers, and Do They Want To Be Accepted As Pop Performers.

Panelists: Pat Boone, Andrae Crouch, Rev. James Cleveland, Chuck Girard, Walter Hawkins

LUNCHEON SPEAKER: M. Richard Asher, Deputy President and Chief Operating Officer, CBS RECORDS

"PUBLISHING" The Potential Of The Gospel Copyright  
Moderator: Hal David, President, ASCAP



## Billboard's Second Annual International Gospel Music Conference

December 1-4, 1981  
Sheraton Universal Hotel  
Los Angeles

Panelists: Andrae Crouch, Ralph Carmichael, President, LEXICON MUSIC INC.; LIGHT RECORDS; Buddy Killen, President, TREE PUBLISHING; Bob MacKenzie, President, THE BENSON COMPANY; Al Schlesinger, Attorney, SCHLESINGER & GUGENHEIM; Lester Sill, President, SCREEN GEMS/ COLGEMS/EMI MUSIC, INC.

THURSDAY, DECEMBER 3

"THE RETAIL PERSPECTIVE" How To Sell Records, Merchandising, Marketing, Sales, Promotion, and Distribution.

Panelists: Barrie Bergman, President, RECORD BAR; Mike Cloer, President, DUCKS IN A ROW PROMOTION & MANAGEMENT CONSULTANTS; Lou Fogelman, Executive Director, SHOW INDUSTRIES, INC.; George Gillespie, Owner, SOUL SHACK; Gwen Kesler, President, TARA RECORD AND TAPE DISTRIBUTING CO.; Jim Willems, Founder & Owner, MARANATHA VILLAGE INC.; Rick Simon, Schwartz Bros.

## Additional Panelists To Be Announced

REGISTRATION FORM

Billboard's Second Annual International Gospel Music Conference  
Sheraton Universal Hotel, Los Angeles, December 1-4, 1981

### REGISTRATION FEES: \$345 - REGULAR REGISTRATION \$260 - Students/Spouses/Panelists

Registration does not include hotel accommodations or airfare. Registrant substitutions may be made. Registrations at the door will be an additional \$35. Absolutely no refunds after November 16, 1981. Cancellations before November 16, 1981 must be in writing and will be subject to a 10% cancellation fee. Information on hotel accommodations will be mailed to you upon receipt of your completed registration form.

LAST NAME

TITLE

COMPANY

ADDRESS

CITY  STATE  ZIP

FIRST NAME  INITIAL

FIRST NAME OR NICKNAME FOR BADGE

PHONE

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86C 12

LUNCHEON SPEAKER: Frances Preston, President GMA; Vice President, BMI

"GOSPEL TALENT" Is It Viable On Secular Television

Moderator: Marty Krofft, Chairman of the Board, KROFFT ENTERTAINMENT  
Panelists: Steve Binder, President, STEVE BINDER PRODUCTIONS; Pierre Cossette, President, PIERRE COSSETTE PRODUCTIONS.

"RADIO" Where and How Does Gospel Music Fit Into Radio Today

Moderator: Mike Harrison, Director, GOODPHONE COMMUNICATIONS. Panelists: Robert E. Balon, President, ROBERT E. BALON & ASSOC., and Columnist BILLBOARD MAGAZINE; Joe Battaglia, General Sales Manager, WWDJ-AM, Hackensack, N.J.; Jim Black, Vice President, Director of Gospel Music Division, SESAC, INC.; Larry Bruce, Program Director, KGB-FM, San Diego; Don Langford, Program Director, KLAC-AM, Los Angeles; Vashli McKenzie, General Manager, WAYE-AM, Baltimore; Norm Pattiz, President, WESTWOOD ONE.

FRIDAY, DECEMBER 4

"PRODUCERS PANEL" Selection of Artist Material, Why Do Pop & Gospel Budgets Vary  
Panelists: Michael Omartian, Freddie Perrin, Michael Lloyd.

"THE RECORD COMPANY PERSPECTIVE" How to Sell Records, Merchandising, Marketing, Sales, Promotion and Distribution.

Panelists: Irv Bagley, Director of Sales, SAVOY RECORDS; Michael Blines, Director of International Marketing, THE BENSON COMPANY; Al Bergamo, President, MCA DISTRIBUTING CORPORATION; Hank Caldwell, Vice President, BLACK MUSIC MARKETING, WEA; Bill Hayward, Vice President, Black Music Marketing, POLYGRAM RECORDS; Andy Frances, Director of Marketing & Artist Development, MILLENNIUM RECORDS; Roland Lundy, Senior Vice President, Sales, WORD RECORDS.

CLOSING RECEPTION



# Single This Week

## CONTRIVERSY LET'S WORK

PRINCE

Give the gift  
of music.

Warner Bros. (7 inch) WBS 49808

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Billboard®

# DISCO TOP 60™



Supertars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disc lists.

WEEK RANK	LAST WEEK	TITLE-Artist-Label	WEEK RANK	LAST WEEK	TITLE-Artist-Label
☆	1	CONTRIVERSY/LET'S WORK—Prince—Warner Bros. (LP) BSK 3601	31	15	FUNKY SENSATION/POISON—Gwen McRay—Atlantic (LP) SD 19308
☆	4	CAN YOU MOVE—Modern Romance—Atlantic (12 inch) DMD 4819	32	12	LOVE HAS COME AROUND—Donald Byrd & 125th Street, N.Y.C.—Elektra (LP) SEC531
3	3	MENEMY/I WANNA TAKE YOU HOME—Patrick Cowley—Fusion (12 inch) FFSF 003	33	33	JERKIN' BACK'N' FORTN/THROUGH BEING COOL/GOING UNDER—Dew—Warner Bros. (LP) BSK 3595
4	2	DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (LP) QWS 3591	★	40	TELECOMMUNICATIONS—Flock of Seagulls—Jive/CBS (12-inch) Import
★	6	WALKING INTO SUNSHINE—Central Line—Mercury (12-inch) MDS 4013	★	41	INSIDE YOU—Isley Brothers—T-Neck (LP) FZ 37533
☆	8	WORDY RAPIPHOOD/GENIUS OF LOVE—Tom Tom Club—Sire/Warner Bros. (LP/12 inch) SFK 3628/DSRF 49817	36	22	EVERYBODY NEEDS SOMEBODY SOMETIMES—An-Margret—First American (12 inch) FA 1207
7	7	MONTY MONY—Billy Idol—Chrysalis (EP) CEP 4000	37	42	TONIGHT YOU AND ME—Phyllis Hyman—Arista (LP) AL 9544
☆	11	LET'S GROOVE—Earth, Wind & Fire—Columbia (LP) TC 37548	38	17	HEART HEART—Geraldine Hunt—Prism (12 inch) POS 412
★	13	MAGIC NUMBER—Herbie Hancock—Columbia (LP) BL 37387	★	55	LOVE FEVER—Gayle Adams—Prelude (12 inch) PRLD 618
★	15	LET'S START A FUNKY NIGHT—Sunglazers—EastWest	★	53	DO IT AGAIN—Paulette Reaves—Dgh/1K (12 inch) 1K 0011



# 10 NEW REASONS TO PARTICIPATE AT MIDEM SPECIAL 82

Palais des Festivals - Cannes France

- 1 Save time and money:**  
Shorter duration: five days concentrated into one working week; Monday 25th through Friday 29th January 1982.  
Air and accommodation rates: special prices with up to 40% off standard rates.
- 2 Video tunes into music:**  
We've heard your artists - now let's see them!  
Top-quality video equipment available to MIDEM participants:  
- Video and television screens installed on all stands;  
- TV projectors and videorooms in the Palais des Festivals for non-stop screening of productions.
- 3 Display of the latest technology:**  
On the theme "From video to digital", presentation and demonstration of videodiscs, compact discs and digital equipment.
- 4 Consolidate today and prepare for tomorrow: round tables:**  
A unique event where industry specialists will be face-to-face with outside experts, economists, sociologists... to debate current problems and to redefine the future of your profession.
- 5 Star-studded galas and concerts:**  
- Creation of the "MIDEM Awards", presented to artists and groups in recognition of "Success of the Year 1981".  
- "World Trophies", awarded in the presence of the artists to the best "Video Clip" productions.
- 6 Exceptional contacts: heads of variety entertainment from radio and television invited to Cannes by MIDEM:**  
A unique opportunity to present your artists and productions to the entertainment programmers and producers of the world's leading radio and television stations.
- 7 Data bank of catalogues available on a country-by-country basis:**  
Videotex terminals will be installed in the Palais des Festivals and made available to participants who want to consult them to find out immediately which catalogues are available for each territory; this on-the-spot information will be a considerable help in simplifying commercial transactions.
- 8 International information and contacts center:**  
The Center will provide a liaison service and a resource of commercial and technical data.
- 9 International legal center, advice on audio and video rights:**  
Legal experts will advise participants on problems concerning audio and video copyright.
- 10 Prices unchanged:**  
Stand prices in 1982 will be identical to those charged in 1981 (as at 1st November 1980).

**MIDEM SPECIAL 82: YOUR SMARTEST MOVE  
IN DIFFICULT TIMES**

**FRANCE**  
179 Avenue Victor Hugo  
92118 PARIS - FRANCE  
Tel: 560 14 03  
Telex: 53054 F-MD-CRC

**Bernard CHEVY**  
Commissaire Général

**Alain BENJAM**  
International Sales  
Manager

**U.K.**  
International Exhibition  
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MIDEM-UDN

**JACK KESSLER**  
U.K. Representative

**JOHN NATHAN**  
International  
Representative

**U.S.A.**  
Pearl Associates Inc.  
Office: C/O John Nathan  
30 Rockefeller Plaza -  
Suite 402B  
New York NY 10112  
Tel: (212) 460 73 50  
Telex: 235 360 DARYU

**JOHN NATHAN**  
International  
Representative

Please send me information about MIDEM Special 82, when I understand fully the under no obligation.

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Company \_\_\_\_\_  
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City \_\_\_\_\_  
State \_\_\_\_\_  
Zip \_\_\_\_\_  
Tel. \_\_\_\_\_  
Fax \_\_\_\_\_

# MIDEM '82







# Billboard® TOP LPs & TAPE

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Stars are awarded to those products showing greatest upward movement on the current week's chart (Frame Movers). \* Stars are awarded to those products showing greatest sales strength. \* Recording Industry Assn. of America seal for sales of 500,000 units. (Seal indicated by dot.) \* Recording Industry Assn. of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

WEEK RANK		Artist-TITLE-Label		Artist-TITLE-Label		Artist-TITLE-Label		Artist-TITLE-Label															
1	2	3	4	5	6	7	8	9	10														
☆	1	18	FOREIGNER 4 Atlantic 50 1690	▲	8.98	36	35	50	WFO SPEEDWAGON Hi Indefinite Hi 10 3444	▲	71	71	7	JOHN ENWISTLE Top Life The Hero A&M 50 1691 (4 weeks)	8.98	71	71	7	JOHN ENWISTLE Top Life The Hero A&M 50 1691 (4 weeks)	8.98			
2	1	11	THE ROLLING STONES Laffont New State Records 200 (1982) (New York)	▲	8.98	37	38	11	THE FOUR TOPS The Four Tops Gordian NEP 778 (Polygram)	8.98	SLP 16	72	51	10	WILLIE NELSON Some That Will Be Gordian NEP 778 (Polygram)	8.98	72	51	10	WILLIE NELSON Some That Will Be Gordian NEP 778 (Polygram)	8.98		
☆	4	5	POLICE The Machine A&M 50 1711	8.98	38	33	16	SOUNDTRACK Hollywood A&M 50 1711	15.98	73	55	93	73	55	93	CHRISTOPHER CROSS Christopher Cross Warner Bros. 958 383	8.98	73	55	93	CHRISTOPHER CROSS Christopher Cross Warner Bros. 958 383	8.98	
4	3	16	JOURNEY Escape Gordian NEP 778 (Polygram)	8.98	62	2	THE L. GELLS BAND Freeze Frame Gordian NEP 778 (Polygram)	8.98	74	75	11	74	75	11	THE TIME The Time Warner Bros. 958 384	8.98	74	75	11	THE TIME The Time Warner Bros. 958 384	8.98		
5	5	9	BUD SEGER AND THE SILVER Band Capitol 2542 2187	▲	12.98	44	5	DIANA ROSS The Love Train Motown M 11 9602	13.98	SLP 14	75	98	2	75	98	2	EARL ALUGH Earl Alugh Laffont	8.98	75	98	2	EARL ALUGH Earl Alugh Laffont	8.98
☆	10	2	EARTH, WIND & FIRE A&M 50 1712	8.98	50	3	LINDSEY BUCKINGHAM Law And Order A&M 50 1712	8.98	76	76	7	76	76	7	CRUSADERS Standing Tall Warner Bros. 958 385	8.98	76	76	7	CRUSADERS Standing Tall Warner Bros. 958 385	8.98		
☆	9	15	STEVE NICKS Bella Donna Capitol 2542 2188	8.98	42	41	24	AIR SUPPLY The One That You Love A&M 50 1713	8.98	77	57	14	77	57	14	NEIL YOUNG & CRAZY HORSE Be As You Were Capitol 2542 2189	8.98	77	57	14	NEIL YOUNG & CRAZY HORSE Be As You Were Capitol 2542 2189	8.98	
☆	8	9	DANNY HALL AND JOHN ONATES Private Life A&M 50 1714	8.98	43	34	16	RICKIE LEE JONES A&M 50 1714	8.98	78	76	7	78	76	7	ONE WAY One Way Warner Bros. 958 386	8.98	78	76	7	ONE WAY One Way Warner Bros. 958 386	8.98	
9	7	6	GENESIS Abacab A&M 50 1715	8.98	45	46	4	ROD STEWART Tonight I'm Yours Warner Bros. 958 387	8.98	79	88	9	79	88	9	PAT BENATAR Striking Out Capitol 2542 2190	8.98	79	88	9	PAT BENATAR Striking Out Capitol 2542 2190	8.98	
10	6	11	DAN FOGLERBERG The Innocent Age Capitol 2542 2191	8.98	46	47	7	THE ISLEY BROTHERS I Wanna Take Care of You Capitol 2542 2192	8.98	80	80	66	80	80	66	PAT BENATAR Striking Out Capitol 2542 2190	8.98	80	80	66	PAT BENATAR Striking Out Capitol 2542 2190	8.98	
11	11	18	PAT BENATAR Striking Out Capitol 2542 2190	8.98	47	42	20	KENNY ROGERS Share Your Love A&M 50 1716	8.98	81	83	5	81	83	5	MICHAEL SCHEMNER GROUP Crimin' Off Passion Capitol 2542 2191	8.98	81	83	5	MICHAEL SCHEMNER GROUP Crimin' Off Passion Capitol 2542 2191	8.98	
13	4	3	OLIVIA NEWTON JOHN Physical Capitol 2542 2192	8.98	48	49	11	DZDY OSBOURNE Dzdy Osbourne Capitol 2542 2193	8.98	82	58	38	82	58	38	JUICE NEWTON Juice Newton Capitol 2542 2194	8.98	82	58	38	JUICE NEWTON Juice Newton Capitol 2542 2194	8.98	
15	6	1	WOO & THE GANG Woo & The Gang Capitol 2542 2195	8.98	49	49	11	THE KINGS The Kings Capitol 2542 2196	8.98	83	59	26	83	59	26	2.2.70P 2.2.70P Capitol 2542 2197	8.98	83	59	26	2.2.70P 2.2.70P Capitol 2542 2197	8.98	
14	14	6	BARRY MANLOW Manlow Capitol 2542 2198	8.98	50	54	6	CARLY SIMON Carly Simon Capitol 2542 2199	8.98	84	60	16	84	60	16	CARL CARLTON Carl Carlton Capitol 2542 2200	8.98	84	60	16	CARL CARLTON Carl Carlton Capitol 2542 2200	8.98	
☆	20	2	RUSH Rush Capitol 2542 2201	8.98	51	53	7	RONNIE LANS Ronnie Lans Capitol 2542 2202	8.98	85	64	30	85	64	30	MIN CARROLL Min Carroll Capitol 2542 2203	8.98	85	64	30	MIN CARROLL Min Carroll Capitol 2542 2203	8.98	
16	16	14	AL JARBAU Jarbau Capitol 2542 2204	8.98	52	52	6	THE WHOO The Whoo Capitol 2542 2205	8.98	86	87	24	86	87	24	OLIVIA NEWTON JOHN Olivia Newton John Capitol 2542 2206	8.98	86	87	24	OLIVIA NEWTON JOHN Olivia Newton John Capitol 2542 2206	8.98	
17	12	8	BILLY JOEL Billy Joel Capitol 2542 2207	8.98	53	53	13	THE WHOO The Whoo Capitol 2542 2205	8.98	87	87	24	87	87	24	OLIVIA NEWTON JOHN Olivia Newton John Capitol 2542 2206	8.98	87	87	24	OLIVIA NEWTON JOHN Olivia Newton John Capitol 2542 2206	8.98	

## TALENT

## 53

Initial operations will include the representation of the Alfa-Japan catalog, Joss Music, Inc. (BMI) and 1980 Music, Inc. (ASCAP).

The Music Group will function on a worldwide basis with the exception of Japan.

Initial operations will include the representation of the Alfa-Japan catalog, Joss Music, Inc. (BMI) and 1980 Music, Inc. (ASCAP).

Initial writers presented by the Alfa Music Group are Teresa Straley, DVC and Casiopea, with the latter two having Alfa J-Bon releases.

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# ITALY

## Discovering New Ways



By PETER JONES

Despite all the problems of a country with perhaps incurable economic ailments, and there are many, the Italian record industry views its future generally with a kind of guarded optimism.

The key stumbling blocks are mainly of the worldwide kind: piracy, especially in the cassette market, uncertainty about the eventual influence of video, parallel imports, with the lira leaping erratically against the U.S. dollar and the pound sterling; home-taping gnawing at potential profits.

Then there are the essentially Italian difficulties, such as coping with a mushrooming private radio and television industry uncontrollable as tangleweed, and the fact that the nation is desperately short of specialist and efficient retail outlets.

But the optimism stems from an overall cultural energy, with positive signs that Italian talent is spreading its wings internationally, from genuinely punishing new anti-piracy laws, and from the very fact that it's an undeveloped industry compared with others who peaked a few years back—so there's much space for growth.

For a while, Italy was starved of big name concerts, mainly because the big names from abroad feared the menace of political hooliganism at live shows. Now the big names are back on the posters.

And a check-round top management of the Italian record companies shows a businesslike appreciation of the existing problems, mixed with a balanced and reasoned prediction that things must get better.

(Continued on page 1-3)

Peter Jones is Billboard European News Editor in London.



# Lo devo solo a te

# Pupo

Lo devo solo a te  
Perché è così  
Chissà se domani  
Nashville  
Volano

Non mi arrendevo mai  
La storia di noi due  
Lidia a Mosca  
Burattino  
telecomandato  
Ti sembra facile



# Discovering New Ways: Cultural Energy Stirs Guarded Optimism



Alex Rotelli, managing director, EMI Italiana.



Piero Le Falce, managing director, CBS Italiana.



Marco Bignotti, managing director, PolyGram Italy.

Giuseppe Ornato, president and managing director, RCA Italy.

## Continued from page 1

Marco Bignotti, PolyGram managing director, newly arrived from a top role in the Greek record industry, says: "Yes, big, big problems. But with the right material for the public, we'll get success. The fact is, though, that the consistent past growth of the record industry worldwide, and those massive spontaneous hits, gave us the chance to sweep problems under the carpet. For sales boosted by the Beatles, Pink Floyd and the others, there's now keen consumer selectivity."

As for video, piracy in that sector will be even worse than in records, but it still gives us a new way of using music, a new area of leisure activity. The profile of people in the record industry could change as image becomes as important as sound."

In Italy, the volume of music is consistent and growing. Investments are bigger. Music is all around. But since World War II, we've tried to imitate the stars from the U.S. and U.K. Our biggest group is I Poo, but it's essentially a Mediterranean philosophy of acts from America or Britain. So why should a concert promoter in the U.K. risk his money on shows by Poo?"

But Bignotti is convinced, despite language problems, that Italian music is competitive, worldwide. "We have beautiful songs," he says. But he regrets so many Italian artists are so reluctant "to cross the Alps for work."

Giuseppe Velona, WEA Italian managing director, has ominous samples of pirated and counterfeited cassettes, audio and video, on his desk. The controversial Warner Home Video rental-only plans is his "baby." He says video is slow growing in Italy, maybe 100,000 hardware units, the majority with professional users, but the Warner rental concept is, he insists, good for dealers and good for consumers.

"I don't necessarily think the videocassette is the savior of our business, but in a crisis it helps."

With high inflation and high unemployment, not many record companies in Italy are "happy," he admits. WEA is ahead of budget, up almost 60% on 1980. He compares the slow rate of price increases in records and tapes compared with newspapers, cinema tickets, the Fiat 500 and so on.

But the "phenomenon" of piracy is what he fears most. On the other hand, WEA is building local talent by international, key examples being Loretta Goggi and Franco Simone. Velona accepts that, in the days of the Italian singer-songwriter, most foreigners were unmoved by the politically protesting lyrics. Now Italian music has changed and international acceptance is coming slowly.

Guido Rignato, managing director of Ricordi, and also president of AFI, the Italian IFPI division, finds promotion difficult in Italy because of the confusing proliferation of radio and television stations. First, it's hard to select the networks worth "plugging" and second it's tricky stopping good young disk-jockeys, anxious to be first, getting and playing material from the U.S. ahead of actual release in Italy.

He has mixed feelings about prospects for Italian creativity in music selling abroad. Pop rock acts may sell well in Germany but "they're using imported ideas, not natural to our culture."

There is a basic rejection abroad of traditional Italian singers, but he feels the country must develop original pop. Japan and Latin American used to be big on traditional Italian music. However, he says, there are transformations in all areas of cultural life and Italian music can regain its old ground. Any way its "serious" composers are recognized as world leaders. Records are above budget for this year, with some big national hits. It has a thriving retail store division, running around 26% turnover upturn, away above inflation. The company is building a new center for recording studios, marketing, warehouse

and soon, readied for the spring of 1983, the year of the company's 175th anniversary.

Rignato says, "What's surprised us is an increase, on the retail side, of some 60-70% in piano sales. It seems the public, worried by the economic situation, wants to invest in some thing of value as a hedge against inflation. You can't get in piano classes here these days."

His company has also rented 5,000 pianos. Rignato's personal nightmare is that they'll all "come back to us at the same time."

Classical music is an important aspect of the catalog of Fonit Cetra, state-run and linked with the Rai-TV organization. Classical product is 12% of total market, and 25% of that is Italian national music.

But pop and rock, says Carlo Fontana, managing director, is also vital, and he singles out Luca Barbarossa, Eugene Fiori, and the Musica Nova group, led by Eugenio Brianduardi, brother of already-lamed Angelo.

Parallel imports but Fonit Cetra particularly in the jazz and classical fields. And for his company the normal promotional problems facing Italian firms are ironed out by the "family" link with radio and television.

Alex Rotelli, managing director of EMI Italiana, says that while the diseases lying low the industry in recent years haven't been cured, the potential for growth is so great as to encourage optimism.

Music consumption has grown, through free radio, but he says "This area is hard to control. No matter how fast you're getting out new stuff, people always want something newer, and they'll get it faster from the U.S."

While the trend remains to link with the U.S. and U.K. markets, communication through Europe is easier now than ever before, says Rotelli. "Europe is getting more European," he adds. "The multinationals will build more and more on their own artists in Italy. There's no clean-cut trend discernible, except maybe a tendency to get back to ballads."

But he's strong on the fact that "Record companies in crisis have forgotten the 25-30 and upwards age groups. Now we're looking more to the MOR, leaving the hard rock to youngsters."

The Italian market doesn't respond fast to new trends, he says, including the four-track single format. Currently the market breakdown is roughly two-thirds albums to one third cassettes, a wider gap than elsewhere in Europe, but he sees that narrowing as anti-piracy action heats up and helps cassette sales.

With radio overexposing pop, classical music is extra-important as a means of audience relaxation. The new style record packages as sold in news kiosks are, he believes, bought not so much to listen to but to keep as libraries, like books.

"And the dumping kind of imports are the absolute killers," he says. "They oblige you to sell at a low price. Countries like Canada actually get allowances from the government for exports, and anyway pay less royalties. We have no allowances. Pay more royalties. That's a killer situation."

Freddy Naggar, president of Baby Records, in principle an independent but in turnover and style up there with the majors, has renewed his distribution pact with CGD, does his own promotion on a region-by-region basis, has a turnover annually of \$7 million. It is "in-house" promotion for foreign territories, too.

Ronde Veneziana, a mix of newly penned classical style compositions with contemporary rhythm, is a new chart-topping signing, alongside acts like Pupo, La Bianda, Ali Bano and Roma-Power, Ricchi & Poveri, Paul Bradley, Robert Kelly, Spargo.

A hot contender for the Italian industry's "man-of-the-



Marco Bignotti, managing director, PolyGram Italy (center) with (right) Vassios Apostolidis, Greek record industry public relations executive.



Carlo Fontana, managing director, Fonit Cetra Records, Italy.

Giuseppe Ornato, president and managing director, RCA Italy.

year" title, Naggar is seeking license partners for Japan and the U.S. We can make a lot of money for the right company in the States," he says.

Giuseppe Ornato, president, RCA Italiana, finds solace in the new anti-piracy laws, through accepts there could be problems in applying it rigidly enough. Parallel imports, he says, aren't so severe a hang-up now with changing currency rates against the dollar and the pound.

"But I see nothing to do about home taping. I don't foresee the possibility of curbing private activity. We can't have the police going into private homes."

What the Italian industry needs, he says, is a really big artist for "the more mature record buyers." At the same time, it remains difficult for an Italian talent to find international acceptance. When there is a hit breakthrough, there's no proper follow-through. "It is a one-shot business for our people abroad, whereas U.S. or U.K. successes here are followed up."

RCA still continues building. It has all-automatic presses, spends heavily on studios and equipment. It had big success with the Lucia Dalla four-track "single" experiment, an idea seen basically by Ornato as a promotional tool. "We'll persevere with this format," he says. "And in music, nothing changes much in classics or jazz, but I see pop moving to softer rock here, with melodic strength."

In the midst of an economy rated "a disaster" by Piero La Falce, CBS Italiana managing director, the major is still doing well.

The bigger names still sell strongly but La Falce says "It's hard to sell new artists. People aren't buying records, only buying hits. Today, 50% of total sales are by a mere 10-12 acts. And those acts want everything, high royalties and massive advances, and they squeeze the profits of the entire industry. It's very difficult growing a new crop of artists."

And one key reason, he avers, is the shortage of retail outlets, maybe only 1,500. "Outside" companies sell record packages through about 20,000 newsstands up and down the country.

But, says La Falce, "We have real space to build sales. We must increase points of sales, get the new anti-piracy laws working, find some new acts, do something about home taping, but overall we're optimistic. Our industry is a third of that in France, a quarter of Germany, but at least our whole industry is working together better now."

For CBS, 80% of sales are from international repertoire, so parallel imports are a problem. The one solution is a world wide simultaneous release. But he says Italy is a major country for creativity. And CBS has been holding meetings aimed at through Europe promotion on behalf of talent, say to push Adam and the Ants (U.K.) or Nina Hagen (West Germany) into Italian prominence. And vice-versa.

He says "Classical means digital. We're investing heavily. We're growing in this area, narrowing the gap with the leaders, DG."

La Falce is as contented as any Italian industry leader. Better quality cassettes can help tight piracy, he says. "Piracy is a poor quality industry."

The CBS CX system is another "quality" bonus he extols. And in Italy the major is starting a new mid-price range. "Our aim is to be number one in 1983," he says. "We're publishers, too. The publisher will gain ground again. After disco and rock, we need good material songs. Good voices need good songs. So the publisher can again be really important to the industry."

Sandro Delor, managing director of CGD Records, thinks business generally is picking up over 1980. At national level, he

(Continued on page 1-15)



# Italian Talent Scene Wears International Face

By DANIELE CAROLI

Through the first three quarters of 1981, the Italian national charts, both singles and albums, have contained an increasingly high percentage of foreign product, mainly from the U.S. and U.K., but also from France, Spain and Australia.

A survey of top 10 successes, January through September, shows a 50-50 share out between national and foreign acts in the lower chart areas; it's the same one-for-one ratio in the singles sector, while foreign product takes the lead among albums.

While there's no disputing the trend towards a substantially larger share of the Italian market for foreign acts, it has to be realized that the presence of non-Italian records in the best sellers was stronger during the early months of 1981, when sales are traditionally higher, for trade traditionally slows down with summer approaching.

But there are other factors to stress in setting this Italian marketplace trend towards international sales.

In the second half of the 1970s, the disco craze was in full swing in Italy, dominating club action, local radio stations and the music consumer press. Then, as it faded, the media generally turned to rock, rhythm and blues, MOR and eventually reggae, ska and new wave, boosting interest in foreign product.

As consumers in Italy grew more accustomed to English language repertoire, especially from the U.S. and U.K., further promotion for it came from the opening up of the tour scene from 1979, with more and more major acts, most from the U.K., appearing in concerts.

Meanwhile, with few new acts emerging as hit makers, the Italian talent scene appeared more and more dominated by a handful of singer-songwriters, some of them tending to cut back on their record releases.

Though production standards have often reached international levels, the Italian industry feels the overall lack of new music trends. And the majors have certainly adopted a cautious policy in dealings with young and unconventional acts. Most of the Italian artists featured in the national charts are in their 30s, or even older.

With all this basically favoring wider exposure for foreign talent, a breakthrough for the music business came with the highly successful 1981 edition of the Sanremo Song Festival. It was a star-studded event judged by any standards, was more entertaining by far than in previous years and it deservedly achieved broad coverage from the national press and from the RAI state-controlled radio and television network.

Competing acts such as Alice (the winner with "Per Elisa," with EMI), Ricci E Poveri ("Sara' Perché Ti Amo," Baby), Loretta Goggi ("Maledetta Primavera," WEA), Dano Baldan Bombi ("Tu Cosa Fai Stasera," CGO), and Eduardo De Crescenzo ("Ancora," Ricordi) all reached high placings in the singles chart.

Big hits were achieved, too, by Claudio Cecchetto, one of the festival's hosts ("Goca Jovan," Hit Mania/Fonit Cetra), and some of the international guests, notably Dire Straits, with the "Tunnel Of Love" single and "Making Movies" album, Verigo/PolyGram; Robert Palmer ("Johnny And Mary" single and "Clues" album, Island/Ricordi); "L'Amoreux Solitaire" single and "L'io" album, Arista/CGO NM, and Bad Manners, out here on Magnet/Durum.

Additionally, the "San Remo '81" compilation double album, issued by PolyGram, sold very well in Italy.

One of the biggest hits in Italy this year is "Enda Gay," by U.K. group Orchestral Manoeuvres In The Dark (Dindisc/Ricordi) and this success is backed by an off beat promotion story.

The single by the Liverpool-based team, referred to in Italy as just OMD, slowly became a hit at minor levels through heavy plugging by local radio stations.

Then came a major promotion campaign by Ricordi, involving in store displays, press advertising and some well timed television appearances by the act, and the regional breakout was gradually built into a number one summer hit in Italy.

Acts who've reached top spots in the singles charts include Steve Wonder and Diana Ross (Motown/EMI), Barbra Streisand (CBS), Donna Summer and John Lennon/Yoko Ono (Geffen/WEA), Lipps Inc. (Casablanca/Durum), Spargo (Baby), Phil Collins (Atlantic/WEA), Riccardo Cocciante (Ricordi), Gianni Togni (Parasdiso/CGO), Edoardo Bennato (Ricordi), Rettore (Ariston), Nikka Costa (CGO) and Julio Iglesias (CBS).

High fliers in the Italian album charts during the first nine months of 1981 have been Luca Dola, whose big selling "Dalla" album was followed in the summer by a four track mini album (RCA), Riccardo Cocciante (RCA), Mina (PDU/EMI), Renato Zero (Zerodiana/RCA), Gianni Togni (Parasdiso/CGO), Claudio Baglioni (CBS), Pooch and Umberto Tozzi (CGO), Adriano Celentano (Clan CGO NM), Pirella Daniele and Francesco Guccini (EMI), and Police (AKM/CBS).

Also, at LP level, Clash (CBS), Phil Collins (Atlantic/WEA), Steve Wonder, Diana Ross (Motown/EMI), Barbra Streisand

Loretta Goggi



Franco Simone



Visitors

Claudio Baglioni



Alberto Fortis



Gianna Nannini

(CBS), Lennon/Ono and Donna Summer (Geffen/WEA), Neil Young (Reprise/WEA), Julio Iglesias (CBS).

An unusual achievement was that of Baby Records, headed up by the indelible Freddy Nargi, with two top three album hits of instrumentals, two from U.S. born Steven Schiaki ("Pleasure," following which success his previous LP "Sensitiveness And Delicate" returned to the chart summit) and one of studio group Rondo Veneziano, with a recording of the same name, produced by G.P. Reverberon.


Italian consumer interest in heavy metal rock was underlined by hefty sales of AC/DC's "Back In Black" (Atlantic/WEA) and through chart success from Ted Nugent (Epic/CBS), Judas Priest (CBS), Rainbow (Polygram/PolyGram), Sa-

ron (Carre/Fonit Cetra), Iron Maiden (EMI), Whitesnake (Liberty/EMI), and Van Halen (Warners/WEA).

New wave music also found its chart niche through albums from B52's (Island/Ricordi), Talking Heads (Sire/RCA), Brian Eno and David Byrne (Polygram/PolyGram), and Madness (Stiff/RCA) had two albums in the charts simultaneously at the beginning of 1981, while "Blues Brothers" (Atlantic/WEA) proved the best-selling film soundtrack of the year.

But getting Italian-produced material accepted internationally is important, and this year the most success has come from Germany, France and South America. In Germany, for instance, three San Remo hits, "Maledetta Primavera" by Loretta Goggi (WEA), "Sara' Perché Ti Amo" by Ricci E Poveri (Baby) and "Per Elisa" by Alice (EMI) have figured in the top twenty in recent months.

(Continued on page 1-12)

A black and white portrait of a man with long, dark, wavy hair. He is wearing dark, round sunglasses and has a slight smile, showing his teeth. He is wearing a dark jacket over a light-colored shirt. The background is a soft, out-of-focus light color.

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**LA GRANDE GROTTA**

Polydisc S.p.A.

ITALY

AFI President Guido Rignano:

## Assertive Industry Protects Rights, Markets Future



Guido Rignano is president of the Associazione dei Fonografi Italiani, AFI, the Italian record industry organization and IFPI branch. He is also managing director of Ricordi in Milan.

The highlight of his year has been the signing by government of new laws against piracy, providing for substantially stiffer penalties against offenders, with automatic prison sentences and heavy fines.

For years he and his association have fought to put across the message, to politicians and public, that piracy is both a matter of plain theft and a threat to the cultural life of Italy.

In this exclusive interview, Guido Rignano sets his beliefs in the future of the Italian record industry despite the problems facing it.

What most pleases Guido Rignano is the essential simplicity of the new anti-piracy laws. Pirates, or anyone found guilty of selling, storing or distributing pirated material, is in for a minimum three-month sentence, maximum three years, and fines go up to six million lire. And the offender has to pay for space advertisements in a daily paper, and a specialist magazine, to insure his guilt is made public.

Says Rignano, "There's little law interpretation for the judges. It is fact, it is simple and it's straightforward. We've been working to this end for five years now, our main job being to make sure the politicians were aware of what was happening and tell people that piracy not only endangers our industry but creates a huge crisis in a cultural area of the whole country."

Armed with this legal back-up, the AFI is setting out on a massive publicity campaign. Rignano says: "We'll also urge all people in the music industry to really make use of the law. I'm carrying a copy of the law so that I can take action every time I spot pirate product in a shop or on a street stall."

"The police now have powers to act right away. There's

none of that business of everybody trying to interpret complex copyright laws which helped offenders find a loophole."

"We have always reckoned that piracy amounts to about 35% of our business, and that it concentrates obviously on the major hits. We'll never lose it all, but we think we'll reduce it to maybe 5% or 6%, at least a liveable amount."

But there's still the massive problem of home taping. Rignano points out that, despite legal complexities of the past, nobody doubted that piracy was illegal. The new law specifies "for profit," and that effectively means that home taping is cleared of any practical or illegal connotations.

However, AFI has pointed out, in long debate with the authorities, that even if there's no legal, or maybe even moral, breach, home copying is "endangering the life of the record industry."

Rignano finds no "hostility" to the idea that some compensation should be made to those who create the music which is taped. So, swaying government action, is a proposal that a 5% royalty—he scrupulously avoids the word "tax"—be levied on software and on hardware units. But he has no idea when move might go through and he accepts there will be further problems about how the money raised will be distributed.

His association is currently in talks with the copyright society because "it's vital we present a united front when we finally go before the two houses of parliament."

Rignano accepts that putting an extra price on blank tape won't reduce actual sales of the software, or reduce home taping, but he's determined that the record industry asserts its right at every stage or technological development otherwise "we could find ourselves in a very difficult situation."

He has seen sales of prerecorded tapes increase substantially in Italy this year and believes that quality of product is becoming more important, even to amateur ears.

Rignano, as head of AFI, is also pushing for changes in

Value Added Tax which he says is at an "unfair and unjustified" level where music is concerned. "We're set at 15% on retail price. Films are set at 6%, while books have been cut back to just a 2% tax."

"Well, we refuse to accept that concept that books have a higher cultural level, relatively, than records, and we refuse the same theory about films. Records are both cultural and entertainment. Not all books have been written for cultural ends any more than all music has been written by a Beethoven."

"We've emphasized this point to the politicians. At the same time, it's true that the Italian economic situation today is such that it's hard to envisage a reduction in taxation now when the government is fighting against rising inflation."

"But we think our day will come and that in due time the government will accept the unfairness and lack of justice in our taxation system."

Price level adjustments within the Italian industry have paid off, says Rignano. Top-price albums have increased in price much less than the growth in the national inflation rate, but even so they are undeniably expensive for many people. So the industry has set mid-price and budget levels which are enjoying big sales successes. The same goes for prerecorded tape, only in cassette format in Italy now, the 8-track cartridge having totally disappeared.

Overall, the Italian marketplace is now an album trading area, whereas it was very much a singles scene a few years back. There's a general increase of interest in music of all kinds, says Rignano.

But producing an album is a costly business. One way around this problem, he says, is the experiment of producing four-track 12-inch packages, at a slightly higher price than the orthodox single. "It's a format, and it has already figured in

(Continued on page 111)

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Titolo e interprete		Etichetta
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3	5 INVECE NO - Edoardo Bennato	CGD
4	CHI FERMA LA MUSICA - Poon	Acad
5	DONATELLA - Rittore	Acad
6	AMOUREUX SOLITAIRES - Lio	Acad
7	IN THE AIR TONIGHT - Phil Collins	Parade
8	MA LINCONIA - Riccardo Fogli	Parade
9	GALEOTTO FU IL CANDITO - Renato Zero	Parade
10	L'ARTIGIANO - Adriano Celentano	Parade
11	AL CENTRO DELLA MUSICA - Ron	Parade
12	ONE NIGHT AFFAIR - Spargo	Parade
13	TRY IT OUT - Gino Soccio	Parade
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# Indies Fighting on Mixing Energy and Creativity

Though a survey of the Italian charts this year might show they're losing some ground to the might and money of the majors, Italian independent record companies are fighting on, mixing energy with creativity.

With or without their own distribution operations, they're confident they have a key role to play in a market which they're sure must grow, albeit slowly.

Panarecord is now one of the leading Italian indies. In order to concentrate on its record company ambitions, allied to a distribution arm, it has recently reduced its wholesaling activities to purely financial involvement.

So, in the past year, Panarecord has taken on the catalogs of Salsoul (U.S.) and Red Bus and Aura (U.K.), plus Lobo's latest international hits, and it has signed such Italian acts as Nuova Compagnia di Canto Popolare, Gino Paoli (on one album deal only) and Mario Tessuto.

Its national successes include Peppino di Capri and Carmen and Thompson while, abroad, Frefly, on a worldwide pact with Panarecord excepting the U.S., is proving highly successful.

The company strengthened its marketing and promotion divisions with the acquisition of Piero Terzi and Franco Vincenzoni, both formerly with WEA, and it now distributes product from several other Italian independents.

Sergio de Gennaro, Panarecord president, says the Italian marketplace was hit by a slump in the April-June period and it would have come earlier had it not been for strong overall promotional interest whipped up by a very successful San Remo Song Festival.

But now, he says, trade is coming along briskly, with prerecorded tapes reaping the benefit from the recently approved anti-pracy law and with consumers generally more open to various kinds of product. The credit restrictions have affected some minor companies but, in de Gennaro's opinion, Italian companies with solid financial background have nothing to fear from the wider influence of the multinationals.

He confirms the general view that foreign repertoire has

gained ground in Italy this year but adds: "The charts only partially reflect the reality of the market. Italian productions are starting with great chances, especially if they deal with the conventional melody-rich sentimental songs which appeal to a large section of the market but are somehow disregarded by record companies and by independent producers."

"But it has to be understood that product copying foreign styles can't in the long run stand up to competition from the original artists."

Ariston is another independent determined to meet current market trends and, says Graham Johnson, international manager, is concentrating on a few established national acts while building its international artist roster. Artists like Eddy Grant (Ice), Toyah (Safari) and Duffo (P.V.K.) have built useful sales in Italy and there's much interest in Peter Green (P.V.K.) and J.J. Cale (Shelter), the latter a cult figure in Italy and set for a tour early 1982.

Ariston has deals with Cherry Red, Charly and Atlinity catalogs. Says Johnson: "Each foreign label we represent has its own special identification. At present, we have more foreign new releases than Italian, but we do get results from local product. Rework is a good example, winning the Festivalbar event and charting high with the Donatella single, and we look for big sales from Maria Bazar, Kim and the Cadiffics, Luciano Rossi and Marinella."

"Obviously an open minded independent like Ariston can easily contact similar labels in the U.S. and U.K., companies not keen on the absorbing policies of the multinationals who are big and powerful but maybe too big to back an emerging talent. That's where the indies can score heavily."

Lucio Salvini, general manager of Carosello, its product, like Ariston's, nationally distributed by Ricordi, agrees relations between Italian and foreign independents add up to a winning policy. He adds: "It can even work for personal contracts with individual artists."

"A major can massively promote some of its acts but at the same time neglect many others. An artist might well prefer a

medium-sized company which will work for him every day of the week, even if it has more limited means. But I'm not suggesting an Italian indie can just rely on international contacts. It's very important to give proper chances to deserving local artists."

"The key is careful selection and long term planning. Some Italian companies readily put out a debut record but, if it is not a hit, deny the act a second chance. They don't realize it's far better to let the show fall potential on a first recording."

"It is a faulty policy. Either the first release should not have been produced, which means money has been wasted, or the artist promotion didn't work, in which case the talent has been wasted."

Adds Salvini: "This might explain why young artists are in the minority among established Italian acts."

Carosello has recently acquired the Buddha catalog. It has also released a mid price series, widely praised, called "Blues And Rock Project," taking in product from Chess, Roulette, Rockhouse, Rollin' Rock, Big Bear and other prestigious labels.

And the company's national roster includes Toto Cutugno, Giorgio Gaber, Domenico Modugno, Tullio De Piscopo, and new signing Vasco Rossi has already found acceptance in Germany, Austria and Switzerland (through Metronome) and Argentina and Venezuela.

Salvini claims a recent upturn in record sales in Italy and a prerecorded tape boom through anti-pracy legislation.

A new venture is Five, founded by Vladimiro Albera, previously with R.F.I., and its initial releases are mostly signature tunes and themes for programs on Channel 5 (Canale 5), a chain of local television stations. With Augusto Martelli as composer and arranger. Television programs yield profits for Five's publishing section and insure good exposure for its records, but the idea is to expand the repertoire range in the future.

Delta, a new label distributed by WEA, so far has released foreign product, including "Stars on 45," and anticipates a big seller with a Richard Sanderson movie score. And the independent Atlas has signed a distribution deal with WEA and is working on new releases by Voyage and Daniel Danelli.

R.F.I., which runs its own distribution arm, specializes in national repertoire, the roster including Pino D'Angio (a strong seller in France), Giovanna, Peppino Gagliardi and new acts Taxi, Luca Cola and Caroline Verdi.

(Continued on page 111)

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# Strong Local Competition Boosts Cassette Industry

If it's been a very good year for the cassette industry in Italy. If the sheer strength and weight of local competition has tended to keep a rein on actual profits, the favorable exchange rates for the lira have helped the export companies greatly.

In the machinery and equipment sector, for instance, many companies report that more than 70% of total production goes for export.

A good example, though there are several, is at Tapematic, based in Mozzano, near Milan. Its exporting action goes through Europe and Far Eastern countries. But while stressing the success of Tapematic's fully-automatic assembly line, featuring medium and fast winding equipment, Luciano Pelego, managing director, sees improvements in the quality of hardware ranges as a key part of cassette market evolution.

He says firmly "As the hardware gets better, so more people are made aware that the cassette really is a part of the hi-fi range of products, and so they step up their demand." Angelo Ricci, president of Milan-based TTL, says the fully-automatic winders for cassette loaders as used in his own company are produced by only two other companies, and one of those is Italian. Today his new 515 model is a highly export able range, some 80% of the total going abroad.

While the French market seems to be paralyzed these days, and the Germans are certainly very cautious, great developments can be seen in the Middle East countries, and I'll pick out Lebanon and Turkey."

The same philosophy is housed at Gimta, a Bologna company, where its MU 7 assembly machine is so widely used in Italy these days that there can't be much area left for sales expansion. Main expansion, therefore, is sought at inter national levels, with recent trade build-ups with Japan, Korea, Hong Kong and Singapore. In a market of fast change, Gimta recently signed an international export sales deal with Ducile which, meantime, has absorbed former Gimta distributor MIP. Much of the Italian domestic market is handled by STM with premises in Vignate, near Milan, with a sophisticated line

of assembling machines. Armando Motta and Francesco Sanna, joint managing directors, emphasize the "unique" features of their product which now includes robots which grab the box parts direct from the moulds and position them ready for assembling. Demand, they say, is constantly growing.

Italyplast, in Albino, near Bergamo, is another national company working round the clock to produce cassette boxes. And 70% of its product goes abroad, especially to West Germany and Switzerland, according to sales manager Franco Galimberti, who adds that demand is so big that he foresees more like 90% going for export in 1982.

"Growth brings its own problems," he admits "For instance, we'll have to find bigger premises. And because of our larger machinery plant, we need more available power than is offered in the center of town where we're currently sited."

While supplying most Italian manufacturers with spring pads, shields and anti-friction pads, ATB, among world leaders in this field, based in Senago near Milan, still exports around 65% of its total production. Managing director, Abramo Bordignon, says "Even if the parts we supply represent only 2% or 3% of the total cassette value, we certainly deal with many problems of quality."

"Rather than simply follow customers' specifications, we're in such a position that we can give direct assistance, through quality controls or advice."

"On the straight business side, the massive international competition these days forces us to a constant effort to reduce production time, and that means using more sophisticated machinery which, in turn, requires better and better raw materials."

At Saronno, not far from Milan, Nuova Sait, one of two Italian leaders, produces, monthly, around two million units of C O cassettes and a million "loose" parts, or accessories. And 70% of its product goes to the Italian market, mostly record companies.

Nuova Sait's 20% upturn over last year's trading figures

has been achieved by increasing the number of pressing machines and by adopting on some of them the so called "sandwich mould" device which allows the printing of double quantities. Says Edoardo Benetton, managing director "I'm very satisfied with the way the market in cassettes is evolving in Italy. Our job as an integral part of it is to follow new demands, in terms of both quality and quantity."

Conversely, the C O production of Starti (the other Italian leader), which is based in Seveso, is 70% set for export. Fruit of a computerized research drive, Starti cassettes have the unique development of eliminating the friction locks and incorporate an autocentering device on the reel.

Recent technical machinery improvements include a massive investment in micro processor controlled injection molding machines. Luigi Cane, sales manager, says the company looks toward building up to an annual production capability of around 30 million units.

International Compact Cassette (ICC) has a production capacity of around 10 million cassettes and 20 million boxes at its center in Porziano di Leon, near Brescia, and its export percentage is virtually 100%. Recent improvements include a fully automatic assembly line and an enlarged warehouse of some 3,500 square meters.

The aim is for top quality through accuracy of processing through newly-designed equipment at Audiogram, at Passirano, near Brescia, exporting 80% of its C O product as well as tape loaded cassettes.

The last growing Magnex company in Milan is with Sonovex, one of the two Italian companies manufacturing tape for cassettes. Giorgio Serfati, marketing manager, points to a reduction in demand of some 6% over the past couple of years. "This meant we had to handle an increase of 20% in terms of costs without being able to put up our prices."

"But now we're getting an upturn of around 10% in demand, so our quality policy has paid off and we estimate we now have control of 75% of the Italian market."

Magnex exports to some 14 different territories and is pushing for entry into the U.S. marketplace. Besides its tape for duplication, Magnex has added a highly publicized line of blank cassettes.

Maurizio Sabatini, of Milan's Ecolina, says the latest positive development of prerecorded cassettes is probably attributable to the new Italian antitrust laws. He says "Certainly our scene is jumping these days. Our duplication plant is con-

(Continued on page 1-12)



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**"STARS ON 45"** Now in the Italian charts Top Positions



# Markets Future

Continued from page 1-b

the charts here, which allows the album fan to listen to music, not just buy a hit single. The cost is much lower, for customer and record company, and this type of recording can work either for an established artist or as a promotional aid to launch a new act."

Recordi, Rignano's own company and RCA, were early into this new industry development, launching the series as EP 30 and Q Disc. Recordi sees it principally as a marketing aid.

Even then, in Italy, there is the problem of the national retail system for records and tapes. In some ways he sees the situation as getting worse. "There are very few really specialist retailers. But I think that's true of other countries. Because of economic recession, smaller shops are closing and the public concentrates on the main retail outlets where selection is greater. That's the key: the public now needs that wide range of selection."

"So space is vital. It is not just for records, but for sheet music, or instruments, or whatever. But I do believe the industry must find new ways and means of marketing its products. I don't see any prospect of a real increase in the number of retailers."

He looks to food-store chains as a possible kind of new outlet and adds: "This is why the Italian industry is studying the possibility of creating a rack-popping operation, as in other territories like Scandinavia."

"We already have the somewhat peculiar situation of records sold through newsstands—not just as albums, but sold with little booklets, or magazines, explaining the history of different kinds of music. They are series, part works, sold like ordinary magazines. One, on a history of rock, had a cassette duplication order in the region of 800,000 units."

"This takes space from traditional marketing areas, but it also increases the sale of prerecorded music and enlarges the market generally. People who never bought recordings do buy now."

Parallel importing is a persistent problem for Rignano and AFI, and he stresses that the great majority of the product coming into Italy is legitimate. The trade is aided by different release times, but he acknowledges the desire of Italian music fans to use and obtain foreign product, and U.S. original records have "considerable glamor."

However, he emphasizes, parallel imports also damage the Italian industry and "they're controlled by extremely capable people who have very sophisticated organizations." And through bartering or straight exchange deals, currency exchange rate fluctuations have no effect on the business.

Simultaneous release scheduling is one way to reduce import impact. Less discount offered to dealers and wholesalers, with financial help thus passed to retailers, is another.

Says Rignano, by way of summary: "That's the real drawback. That's the importance of the import trade. But in percentage terms in relation to the whole country, it is really a minor problem. It's disturbing rather than damaging."

PETER JONES

## Indies Fighting On

Continued from page 1-b

The mid price Penny and Penny On lines feature product from Mino, Franco Simone, Giorgio Gaber, Fred Bongiorno and Dik Dik. And Ri-Fi has an impressive catalog of children's records.

An emergent company in the Italian independent zone is Drogona di Druggio, the artist list including established acts such as singer Mia Martini, groups Creme and Tantra, guitarist Riccardo Zappa and new group Preli.

Editoriale Sciascia, now distributed by Recordi, concentrates on rare collectors items, with new releases in its Ars Nova and Replica classical lines and the Albatross ethnic music label.

The company is also much in evidence on the newsstands with a record-cum-booklet package dealing with the history of hi-fi.

Irec has gained international recognition through its contemporary jazz lines, Black Saint and Soul Note and, through the Appaloosa label, projects U.K. and U.S. rock, country and blues acts.

Decca and K-tel are medium-sized Italian branches of multinationals, the former with its own distribution and especially big in the classical field, though also into foreign pop and jazz. K-tel, leading tv merchandiser, has frequently charted with its compilations, a series of albums devoted to Italian 1960s hits doing very well.

Recently formed Fa Do has Dori Ghezzi and Massimo Bubola as key acts. And all these companies are based in Milan.

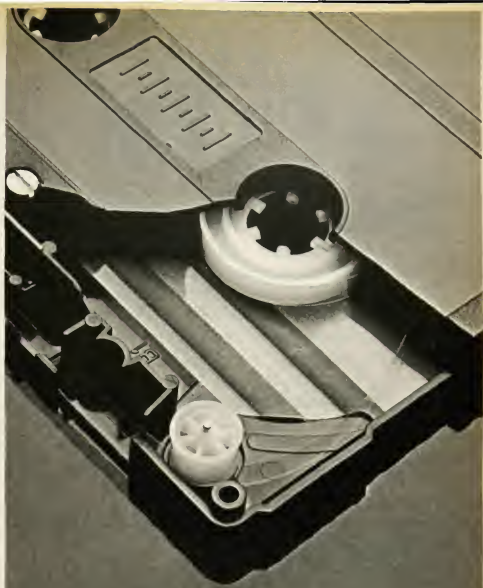
Italian Records, also in Bologna, started out with local new wave productions, acts including Gaz Nevada, Skiantos, Confusional Quartet and small national label material, now adding U.S. acts like Tuxedomoon to its output.

Bongiovanni puts out classical albums, specializing in opera. Near Florence, Materiali Sonori has built up a fine repertoire, mainly comprising Italian folk, jazz and rock productions but also progressive releases from German and French labels, including Schneeball.

In Rome, Cam and General Music are established record companies mainly in the film soundtrack business.

The trend now is for more and more ambitious Indies to be set up outside the traditional music capitals of Milan and Rome. There's IAF at Brescia, Mr. Disc at Vicenza, Dynamic in Genoa and Noi at San Remo—all recent examples of the business "spread."

PETER JONES



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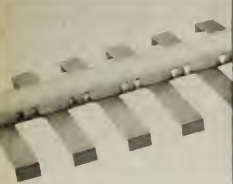
Abba, Boston, Claudio Baglioni,  
Miguel Bosé, Banco, Alberto Camerini,  
Bob Dylan, Electric Light Orchestra,  
Peter Frampton, Art Garfunkel, Nina Hagen,  
Julio Iglesias, Meat Loaf, Marcella Bella,  
Gilbert O'Sullivan, The Police, Barbra Streisand,  
Santana, Supertramp, Toto,  
Love Unlimited, Barry White, Frank Zappa.



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### International Face

• Continued from page 14

Previously, Ganna Natani (Records) had sold 80,000 units of her "California" album and 150,000 of the "America" single in Germany. All these exported Italian successes appeared in their original versions. On the other hand, Miva (Records) has instead figured in the German charts with German language versions of international standards, her latest album for that market comprising compositions by Italian singer-songwriter Enzo Jannacci.

The single by Rishi E. Poven charted in France as well. Other Baby acts reaching high positions in the French charts were Pupo with the "Cosa Farà" single and La Bionda with "I Wanna Be Your Lover," both single and album, and Umberto Tozzi (CGD) hit in France with the "Per Angela" single.

In South America, Franco Simone (WEA) has featured in number one slot in both album and singles charts in Argentina and has also charted in Peru and Colombia. Baby acts Ricche E. Poveri, La Bionda and Al Bano e Romina Power have been in the Mexican charts. And EMI artists Jean Pierre Potti, Gil Ventura and Venera Tempera have commanded attention and respect in the lucrative South American market.

Austria has, with Switzerland, proved receptive to the San Remo hits by Alice and Ricchi E. Poven and to product from singer-songwriters Roberto Vecchioni (Philips/PolyGram) and Francesco Guccini (EMI).

PolyGram's Tantra made Billboard's Disco Top 100 this year, and in the U.S. the act's two albums "Hills Of Katmandu" and "Mother Africa" were released as a special package. The act's records, including disco-mixes, singles and maxi-singles, have been issued in most parts of the world.

Industry comments indicate Italian productions would have been featured more strongly abroad so far this year had the slump generally not reduced the number of recordings. But in recent months new releases of national products have increased greatly, some clearly and determinedly slanted to international reception and acceptance.

CGD has Umberto Tozzi appearing live in the U.S. and Canada, following an Australian tour. Gianni Togni is taking part in Japan's Yamaha Festival, while Ornella Vanoni is recording an album in German. Loredana Berté is recording an English version of her "Made In Italy" album to be released in the U.S. Group Visitors and Rockets, of French origin, have their latest albums released in the U.S., Canada, Mexico, most of Europe, including the U.K., Japan and Australia.

Franco Simone (WEA), besides taking part in Chile's Vina Del Mar Festival, has released a Portuguese album for the Brazilian market and the "Franco Simone" album in Germany, France and Benelux, with a Greek version being readied for Greece, where singer Anna Vissi is recording some of Simone's compositions.

Ricordi's Edoardo Bennato is to tour Germany, following gigs in Austria and Switzerland and is arranging English versions of some of his compositions. The latest album by Battato (EMI) is regarded as right for the European market, while "Vai Mo'" by Pino Daniele, also EMI, has been released in Germany, France, Benelux, Venezuela and Argentina.

CBS has the latest album by Claudio Baglioni, "Strada Fausto," an Italian number one, released through Europe, while an English version of Banco's "Paolo Pa," a single, has been issued in Germany and Spain.

A new signing, Bernardo Lanzetti, hotly touted by CBS, and a former lead singer with PFM, has completed an English language LP. Baby's Rondo Veneziano has lately been engaged in television slots in Germany and other European countries.

At PolyGram, German attention for Alberto Fortis is emphasized, and the major is counting on international appeal for Jo Squillo, an Italian new wave girl artist. Angelo Branduardi's latest Polydor album, released in Italy mid-September, is now getting the big promotional heave throughout Europe.

While international product has upped its share of the Italian charts, there are heartening signs that Italian talent and productions are spreading their wings and tying high through most of the world.

### Local Competition

• Continued from page 14

stantly facing crises of saturation point production. We're going all out to establish a production capacity of 30,000 units a day.

Also very active in the duplicating field is Ducalle, a full cycle record company in Brebbia, near Varese, which has its own pressing plants and machinery business.

While the whole audiocassette business is in a creditable state of expansion, growing at a fast pace, in Italy, the video cassette field is where things have space to spread.

All involved are ready to move. Among them, Magnes is readying the field to a big cooperative link with a major Japanese company for a cassette to be produced in Italy, perhaps in 1982. ICCC is planning a blank videocassette line with Danish partners, while Audiogram is ready to enter the market of blank cartridge production.

But there remains some doubts about the potential of the Italian market for consistency. The mushrooming of private television stations could, by the sheer availability of video entertainment, tend to curtail public demand.

However, in terms of expertise, there is no doubt in Italy that an industry which has so brilliantly demonstrated how to conquer the international market in the audio field should easily be able to do the same in a video context.

ITALIA CASTELLI

# Marketplace Hit By Inflation Turns to Tape for Growth

By DANIELE CAROLI & PETER JONES

Italy, a member of the European Economic Community, has a population of 58 million, with around 18 million family units.

Over the past few years, the country has been plunged into a phase of economic recession, with no substantial increase of gross national product, certainly in real terms, and inflation has risen to a peak 21% annually. The increase in the cost of living is estimated this year at 19.5%.

And during 1980, the exchange rate averaged 856 lire against the U.S. dollar, whereas this year it has dramatically and dangerously risen to around 1,200 lire against the dollar unit.

The record business, then, operates in a poor overall trading atmosphere. Per capita expenditure on recorded music, disks and pre-recorded tapes, is roughly \$4.22 at projected terms for 1981. This year, overall consumer sales of records and pre-recorded tapes should reach some \$245 million, up around 10% on 1980.

But these figures take no note of pre-recorded products which have particularly damaged the pre-recorded tape market in recent years.

Records sold domestically, including imports, totalled 28.5 million singles units in 1980, with a slight increase anticipated for this year. Including budget and mid-price lines, album sales were 27.7 units last year, and a decrease in this market sector is forecast for 1981.

These figures come from the marketing divisions of some of the major record companies, worked out as an average of their estimates, and obviously these vary considerably. In fact, the lack of an official and reliable statistic source in the Italian record industry is a very real problem.

However average consumer prices, including the 15% Value Added Tax, this year are available: \$2.06 for singles, roughly

20% on the previous year, \$7.50 for full-price pop albums, up 10% on 1980; \$8 plus for classical and imported albums; and mid-price product sells in Italy for \$3.75, or a little more, which is in the 15-20% increase area compared with the previous 12 months.

The pre-recorded tape market in Italy is now built around cassettes only. Overall consumer sales in 1980 amounted to 19.4 million units, and the varying "guesstimates" of record companies average out at a projected total 20.2 million units this year.

The good news is that this is virtually certain to prove a substantial growth area of the industry from now on.

The tape market has long been hard hit by piracy, even up to a 50% share of total sales a couple of years ago, but now should expand fast because of the new law, approved this summer by parliament, which provides for both imprisonment and heavy fines for offenders.

However alongside the good news there is the harsh fact that home taping is also a growth industry in Italy, with hard-ware sales rising and blank tape sales soaring to more than 30 million units a year.

In Italy, the average retail price of pre-recorded cassettes is slightly below the shop price of albums.

An analysis of the Italian market shows there are some 2,500 record retailers nationwide, but a closer investigation shows that only 1,000-1,500 of them can be regarded as record companies to be reliable or professional. Dealer margin on consumer price is between 30-35%.

Though the manufacturer-to-retailer distribution system is predominant, wholesalers do seem to be gaining ground in most areas. And the Italian record companies have joined forces in order to test the feasibility of a rack jobbing consortium. So far, a committee has approved a plan for a wide area test, which involves a big financial investment, and all-industry agreement is being sought.

Returns in Italy now account for 6-10% in the retail sector. Record club sales seem relatively unimportant but sales

through mail order are on the up and up. Television merchandising, even though it can be nationally on four or five national networks of local private television stations, accounts for maybe 3% of the total market.

Imports are seen as accounting for 10%, perhaps a little less, of the total market. Import action generally has been cut back by the high exchange rate of the U.S. dollar against the lire and by the rising costs of air transport.

But another key hang-up for importers has been the government's imposition of a compulsory three month 30% deposit on all total payments made abroad, these deposited sums carrying no interest payments. This measure now goes on until March 1982, and hits hard importers whereas the multinationals have so far been able to obtain payment delays from sister companies.

Stricter controls have also reduced parallel imports. And it's estimated that there are between 20,000 28,000 jukeboxes installed in public premises nationwide.

In the consumer electronic's field, there are some 31.3 million radios in Italian homes, 85% of them AM/FM and the remainder AM only. The total 23.9 million television sets split into 32% color and 68% monochrome. There are 6.46 million phonographs, according to the latest statistics, and 11.25 million audio tape recorders.

It's hard enough getting accurate figures in the record and tape sector of the Italian industry, but video statistics are even harder to pin down. But it is generally believed there will be 100,000 video tape recorders installed in Italian homes by the end of 1982 and at this stage VHS leads Betamax and V2000.

Pre-recorded video software is now being handled by several sizable distributors in Italy, and product is mainly foreign feature films, all dubbed into Italian. The industry betel is that video expansion is slower in Italy than other European territories due mainly to the proliferation of so many local television stations, around 400 altogether, which pump out more than enough to satisfy the population's visual appetite.

One new trend within the Italian music market is the mini-album format, pioneered by RCA, Ricordi and Font-Cetra, featuring 12-in. disks, playing at 33 rpm and with four tracks, selling in the \$3.30-\$3.75 price range.

Repertoire in this line comes mainly from new Italian pop acts, but exceptions were releases in RCA's "Q-Discs" series by U.K. band the Pretenders, and Madness. One RCA mini-album by Lucio Dalla reached the top five of the album charts, so becoming the first Italian hit in this configuration.

Daniele Caroli is a Milan based freelance writer

NOVEMBER 21, 1981 BILLBOARD

A Billboard Spotlight

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ITALY



# Classical In Good Health For Crisp Christmas

By VITTORIO CASTELLI

While the Italian record industry approaches the vital pre-Christmas sales season with what are best described as "mixed feelings," there's no dispute that the classical music sector is in good, if not positively robust, health.

The consistently growing market is showing signs of diversification and the near-monopoly status of the PolyGram labels is being cut back. While DGG and Philips at one time were said to have a 60% market share, their control has slipped to somewhere more like 40%.

And it is the budget-line business which is showing the greatest signs of expansion. This is where the market vitality is being shown whereas, in the main, full-price sales are not all that much up on the previous year's figures.

At budget level, RCA's Linea Tre series, launched in 1977, has since sold around four million records and cassettes and certainly had a 10% turnover increase, in unit terms, last year. Ricordi's Orizzonte produced figures 35% up on the previous 12 month period.

Now the Italian record industry accepts that these results show the presence of a massive public, looking for quality music but not necessarily able to pay top prices.

PolyGram, playing along with the hypothesis of a mass consumer market placed between the full-price (\$9.50) buyer and the budget line of \$3.90, has recently revised its own medium-price range, retailing at roughly \$6.10.

This sales action is reflected in Italy by a great deal of effort in the new recordings field, with the majors striving hard to build on existing catalogs. RCA Italiana has, for instance, contracted leading violinist Uto Ughi as a signpost to new works by other key musicians.

Classical division chief Francesco Fanfi says that the company has substantial back-up by such catalogs as RCA Red Seal, Erato and Seon, so that new production can be based on the perspective of the entire European marketplace, rather

than just the Italian national scene, and can go all-out for quality at all levels.

Also adding licensed material to its own recordings, and revived at full strength since 1977, is Ricordi, which makes use of such catalogs as Vanguard, Supraphon, Amadeo, Melodiya and Polskie Nagrania.

At Decca, apart from the success of operatic tenor Luciano Pavarotti, probably the best-known of today's Italian classical artists, there is much corporate emphasis on complete editions, such as the series dedicated to the Mozart symphonies.

There's a big catalog re-shaping going on at Font Cetra. Many old recordings of little value, either artistic or technical, have been deleted and new compilations or collections put together, ranging from new recordings to "vault" material unearthed by producers.

Also re-jigging available material is EMI Italiana, particularly where historical product is concerned. There's also an all-out push for improved technical quality, taking in more usage of the Electrola pressing plants in Germany and more emphasis on digital recordings.

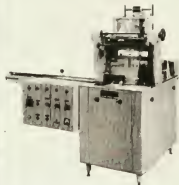
CBS in Italy, as all over the world, is also boosting its quality levels, promoting the "Mastersound" product which covers nearly all the new classical product.

So important is classical material in Italy that the independent ones are moving in, some dealing exclusively with the genre. Casa Musicale for instance produces only organ music, often recorded on antique instruments. Carish distributes its own limited catalog, along with Hungaroton and Qualiton material.

Recordings go to specialist shops and many items which, up to a few years ago, would have sunk without trace, clear cut flops, now have a worthwhile sale prospect from an ever-growing aficionados following.

(Continued on page 1-15)

Vittorio Castelli is Billboard correspondent in Italy



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## Guarded Optimism

Continued from page 1-1

have been many changes in top management of the multimedia, which led to a slowing down for a while.

He, too, finds, the television and radio proliferation a confusing problem. Some of the tv outlets use old clips of artists, projecting images years old. But he feels the majority of stations will anyway disappear, clearing up their own mess.

Deior is proud that CGD offers a "full production cycle" - It offers the buyer to create the contract, the studios, printing, pressing, production, so that "you come in unknown at one end and go out the other with a hit." Highly organized distribution, too.

With Piero Sugar as chairman, and Franco Crepax as chief executive, the CGD team has been together a long time, and including Johnny Porta, head of promotion; marketing chief Roberto Guerrazzi; asr men Alfredo Cerroto and Gianni Daidello; and sales head Romano Razzini. Porta says "Our product covers a wide range, and we are strongly into Italian production. But we want acts who are good on stage as well as in the studios, artists who are essentially good artists."

CGD is moving more and more into the international area, with Maurizio Canicci responsible for worldwide sales by the Rockets and Visitors. And there were sales of 400,000 units for a single by Nikki Costa, daughter of Don Costa, produced in Italy.

Durum, in Milan, celebrates its 50th anniversary as a record company next year. So far, says Elisabet Mintangan, international head, with Kriker Mintangan as president and chief executive, this has been a below expectation year.

"It's proportionately worse in the north. People in the south are still poor, but still support their favorite Neapolitan singers. In the weather north, people have less money and cut back on luxury articles like records. Clothes have taken over from records as a major spending area."

She's alarmed at the massive growth of home taping and exchange among youngsters. And she feels there's a crisis of creativity following the disco "explosion." Sales via newstands of series like "Story Of Rock" simply take sales from other areas.

A few years ago, she says, a number one in Italy might well sell 700,000-800,000. Today it's unlikely to top 400,000.

That Italy's record industry has more than its fair share of problems, even in a worldwide state of recession, is obvious enough. But the view of the future is not taken through rose tinted spectacles. The optimism, though guarded, is realistic.

Credits: Editor: Earl Paez Assistant Editor: Ed Ochs Editorial Consultant: Peter Jones European News Editor: Art. Mimi King

## Classical Christmas

Continued from page 1-1

Says Fausto Baragatti, of E. Pirelli & C., "We are doing so today much appreciated by the young and mature music lovers."

He explains: "Maybe the release of new recordings is a basic approach. But there's nothing like the old Phonogram labels we distribute through Eucalyptus, the management of the catalogues are Gesualdo da Venosa and E. Pirelli & C. Madrigals."

Soasica also handles a series of live recordings, including such major names as Maria Callas, Mario del Monaco and Herbert von Karajan.

In the ancient music world an important place is held by Ducale, with the Anon label, which includes many world-famous and exclusive editions. Davide Mataloni, managing director, explains the increase in sales as possibly because of the "boom" of recordings sold in Italy, through newstands. "It helped make people aware of the existence of something out of the pop hit parade," he says, gratefully.

In terms of "live" recordings, many small producers have cropped up lately. Among them, List Broking Italian distributes the Paragon label through CGD-Messaggio Musical, and through mail order outlets like Postmarket and Euro Club. This company is active in non normal retail outlets.

Distributed by WEA Italiana, whose own Nonesuch label is still recorded by Panarecord, the newly formed Movimento Musica label is also entrenched in the "Live" recording field and is exported worldwide by Lauda.

Says Giovanni Bonadinni, boss of IREC: "In the classical field, imports are becoming less and less competitive. My own company, for instance, apart from exclusive imports of labels like Turnabout, Monitor and Vox, is cutting back on the general import business."

Even so, some big importers, through strong specialization and a highly organized mailing list system, do cut out the distributor in the sales chain and still do good business. One is the Rimini-based Dimar, with three stores and an appreciative set of collector customers.

RCA distributed Kite has tried the classical market, too. Says Liliana Azolina, general asr manager: "Results have been most interesting. At mid price, we sold around 40,000 units from a test series of seven albums. That's positive for us. We were trying to handle opera with a kind of easy listening approach, obtaining masters through a deal with Font Cetra and picking out only the best known arias and items. There'll be a follow up."

The Italian classical music marketplace evinces vitality and enthusiasm despite all economic problems.

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Stefano D'Amico 1991

18	☆	7	THE OLD SONGS—A Very Warm (Larry Michelson & M. R. Evans, RCA 0633)	109	3	LOVE TRIUMPH!—Pat Long (Earl Siefel & Fred Duen), P. Davis, RCA 9645	84	89	3	1 I HEARD IT THROUGH THE GRAPEVINE—Roger (Daguer, R. Whitted, J. Singer, Warner Bros. 4736)
17	☆	15	JUST ONCE—Quincy Jones Exploding Jams Tegan (Quincy Jones & M. Mann, C. Wall, A&M 2357)	50	42	14	☆	NEW ENTRY	1	IF I WERE YOU—Lulu (Mark Landau), J. Fisher, J. Hebb, A&M 7011
23	☆	8	LET'S GROOVE—Earth, Wind & Fire (Earth, Wind & Fire, W. Vaugha, M/C/Columbia 18-0558)	51	43	10	☆	NEW ENTRY	2	BLAZE OF GLORY—Kenny Rogers (Blaze of Glory, J. J. State, D. Morrison, L. Roth, Liberty 1441)
24	☆	5	TROUBLE—John Badham (John Badham, Richard Dancuff, L. Bushbaum, A&M 47223 (Eskite))	52	45	18	☆	NEW ENTRY	3	WRAP IN CINCINNATI—Steve Cretelle (J. Becker & G. Garcia), T. Wells, H. Wilson, M/C/Sweet City 51265
20	☆	17	WE'RE IN THIS LOVE TOGETHER—Al Jarreau (Jay Gaydon), R. March, R. Steg, Warner Bros. 47446	65	3	3	☆	NEW ENTRY	4	WALKING INTO SUNSHINE—Central Line (Ray Carter), L. Becken, L. Francis, R. Carter, Mercury 572 (Comgo)
25	☆	5	LEATHER AND LACE—Steve Mills with Don Wiley (Jimmy Jones), S. Ricka, Modern 1341 (Atlantic)	66	3	3	☆	NEW ENTRY	5	COME GO WITH ME—The Beach Boys (Alan Jardine), C. Quake, Carbor 5-5123 (Epic)
27	☆	4	HARDEN MY HEART—Gordie Hawkins (John Boyer), M. Mann, Capitol 40424 (Warner Bros.)	55	46	8	☆	NEW ENTRY	6	FALLING IN LOVE—Balance (Eliana & Tony Bengtson), P. Catlin, Portrait 24-02604 (Epic)
34	☆	3	YESTERDAY'S SONGS—Real Diamond (Real Diamond), R. Diamond, Columbia 18-02604	56	38	12	☆	NEW ENTRY	7	SNAPE SHOT—Savi (Jimmy Douglas), M.L. Adams, F. Miller, C. Carter, S. Arrington, J. Douglas, Columbia 46022 (Atlantic)
28	☆	4	DON'T STOP BELIEVIN'—Journey (Mike Stone & Ryan Elson), S. Perry, M. Schae, J. Cain, Columbia 18-02647	57	51	8	☆	NEW ENTRY	8	I COULD NEVER MISS YOU—Lulu (Mark Landau and Len Lash), N. Harrison, M&M 7006
25	☆	11	SAUSALITO SUMMER—Disco (Jim Roper), M. Bunn, Verve-Northridge 7339 (Atlantic)	68	4	2	☆	NEW ENTRY	9	QUEEN OF HEARTS—Jesse Weaver (Richard Lando), N. Davis, Capitol 4987
26	☆	13	OUR LIPS ARE SEALED—The Go-Go's (Robert Gelfincher, Rob Freeman), J. Wadley, T. Hill, I.R.S.	76	2	2	☆	NEW ENTRY	10	THE VOICE—The Magic Boys (Phy Whelan), J. Hayward, Thrashhold 802 (Program)
29	☆	6	TAKE MY HEART—Lipard & The Gang (Geri, Decker 115 (Program))	70	4	4	☆	NEW ENTRY	11	YOU SAVED MY SOUL—Baron Castagna (G. Cummings, R. Roth, S. Cummings, R. Roth 47008)
31	☆	9	MY GIRL—Cubana (Bob Heiderman & Brian Macdonald), B. Henderson, B. Macdonald, Millennium 18113 (RCA)	61	53	19	☆	NEW ENTRY	12	THE BEACH BOYS' FAREY!—The Beach Boys (R. Williams), M. L. Adams, F. Miller, C. Carter, S. Arrington, J. Douglas, R. C. Berry and R. Christian, Capitol 2630
33	☆	6	THE SWEETEST THING—Jesse Weaver (Richard Lando), D. Neve, Capitol 5046	62	54	7	☆	NEW ENTRY	13	DESTROYER—The Kids (Ray Davis), R. Davis, A&M 0619
32	☆	9	NO REPLY AT ALL—Guns (Guns), B. Banks, Combs, Rutherford, Atlantic 3958	75	3	3	☆	NEW ENTRY	14	WORKING IN THE COAL MINE—Oreo (Oreo), A. Yessman, Elektra 47504
36	☆	4	HEART LIKE A WHEEL—The Stage Miller Band (Steve Miller), S. Miller, Capitol 5048	64	64	4	☆	NEW ENTRY	15	IT'S ALL I CAN DO—Kenny Murry (Jim Ed Norman), C. Leigh, A. Jarreau, Capitol 4923
59	☆	2	I CAN'T GO FOR THAT—Judy Hall & John Oates (Judy Hall & John Oates), D. M&K, J. Oates, S. Alex, RCA 12361	65	55	7	☆	NEW ENTRY	16	ONE MORE NIGHT—Steve (Real Report & Rob Stringer), B. Dancuff, Columbia 18-02572 (Atlantic)
16	3	18	FOR YOUR LOVE ONLY—Sagean Eaton (C. Roth), R. Conk, M. Lennor, Liberty 1418	73	4	4	☆	NEW ENTRY	17	

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## COMING BACK?

## Jazz On An Uppbeat At Phoenix Venues

By AL SENIA

PHOENIX Live jazz appears to have entered a period of renaissance here with the return of top name performers to the Bojourn Theatre Lounge at the Phoenix Doubletree Inn and the unveiling of a new jazz season at the Scottsdale Center for the Arts.

At the Bojourn Theatre, Richard

Maachi, food and beverage manager, is aiming to book one top name jazz performer a month and to package well-known local performers around the star shows.

Phil Uppchurch was booked for a week of concerts from Oct. 5-10. Popular local artist Linda Caldwell performed on Oct. 26 through Oct. 31. Another top jazz band, Francine Reed and Jazz Alive, were booked from the end of Uppchurch's appearance through the end of the month.

Other acts due at the Bojourn Theatre include Les McLean (Nov. 23-28), Jimmy Smith (Jan. 19-23), Mese Allison (undetermined week in February), Ben Sidran (March) and Herb Ellis (April).

Caldwell, Reed and another local act, (Continued on page 64)

Survey For Week Ending 3/23/81

## Billboard® Best Selling Jazz LPs™

THIS WEEK	LAST WEEK	TITLE (Artist, Label & Number) (Chart, Label)
1	1	BREATHIN' BIRD Al. Benson, RCA 9354
2	6	CHANGERS Stanley Turrentine, MCA 5210
3	7	SOLID GROUNDS Barney Kessel, Liberty 10 5087
4	11	SIGN OF THE TIMES II Bill Evans, Columbia 31 5131
5	12	FREE TIME Sonny Rollins, MCA 51 5131
6	13	CHERRY BLOSSOM Earl Evans, Fantasy 11 5131
7	14	LOVE RHYTHM Donald Byrd, Fantasy 11 5131
8	15	ALL FALLS WITHIN 10 FALLS MILK & HONEY For M. Harris & J. McLean, EMI 1130 (Shirley Ross)
9	16	THE MAN WITH THE HORN Miles Davis, Columbia 31 5050
10	17	THE MUSIC Quincy Jones, A&M SP 3721
11	18	VOYAGER David Sanborn, BSA 7544
12	19	REFLECTIONS Joe Scott, Atlantic 9344
13	20	ANTHOLOGY Sonny Rollins, J & R 1134
14	21	INSTANT Miles Davis, Liberty 10 5110
15	22	MONDRIAN Frank Zappa, Warner Bros. 9344
16	23	TENDRILS OF THE WIND Sonny Rollins, Fantasy 11 5131
17	24	ENDLESS FLIGHT Sonny Rollins, Fantasy 11 5131
18	25	FADE OUT Paul Simon, CBS 31 5050
19	26	MUSIC WINDOWS Sonny Rollins, Fantasy 11 5131
20	27	NOISE! A Sonny Rollins, Fantasy 11 5131
21	28	APPLE Sonny Rollins, Fantasy 11 5131
22	29	THE MUSIC Sonny Rollins, Fantasy 11 5131
23	30	THE MUSIC Sonny Rollins, Fantasy 11 5131
24	31	THE MUSIC Sonny Rollins, Fantasy 11 5131
25	32	THE MUSIC Sonny Rollins, Fantasy 11 5131
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89	96	THE MUSIC Sonny Rollins, Fantasy 11 5131
90	97	THE MUSIC Sonny Rollins, Fantasy 11 5131
91	98	THE MUSIC Sonny Rollins, Fantasy 11 5131
92	99	THE MUSIC Sonny Rollins, Fantasy 11 5131
93	100	THE MUSIC Sonny Rollins, Fantasy 11 5131

Jazz  
L.A. Series  
Tests Jazz  
With  
Philharmonic

LOS ANGELES The Los Angeles Philharmonic, and promoter George Wein, are set to produce a new jazz concert series at the Music Center's Dorothy Chandler Pavilion here.

Directed "Jazz At The Pavilion," the program will begin in January with an inaugural session of two identical series held on three Sunday or two Mondays and one Saturday, all shows at 8 p.m.

First shows are Jazz Pastors' appearances on Jan. 10 and 11, featuring a new ensemble assembled specifically for these concerts. The Weather Report band will team with Don Alias, Michael Brecker, Peter Krela and Bob Mintzer as the World Of Monk Quintet.

Also appearing on those dates is George Duke.

Sonny Rollins and Gato Barbieri are coupled in a special tenor sax package slated for Feb. 7 and 8, while April 3 and 4 will bring the saxophone trios of a triple bill featuring Mel Torme, Gerry Mulligan and George Shearing.

The Philharmonic and Wein have jointly produced the successful "Jazz At The Bowl" series at the Hollywood Bowl. For the new Pavilion series, the producers are offering subscription tickets permitting up to 10% in discount over single ticket prices.

Italy Releasing  
1940s V-Disks

MILAN—V-Disks are back, at least in Italy. The series of 78 r.p.m. records, produced by the U.S. Army's special services department between 1943-48, is to be reissued here in its entirety by Fonit Cetra.

The first batch of 10 titles is already out, with 15 more expected shortly. All the series will comprise some 100 LPs, divided into five categories, big bands, unforgettable voices, jazz stars, great soloists and famous combos.

Names include Ellington, Sinatra, Fitzgerald, Tatum, Basie, Goodman, Herman, Hawkins and Les Paul. To recapture the V-Disks' nostalgic charm to best effect, original labels and logos will be featured.

Big Names At  
Pitt Workshops

PITTSBURGH—Workshops by Miles Jackson, Monty Alexander, Jimmy Moody, Eddie Grover, Freddie Waits and Benny Bailey were highlights of the Univ. of Pittsburgh's 31 annual jazz seminar Oct. 29 to 31.

The seminar, organized by a committee under the chairmanship of Dr. Nathan Davis, also featured a talk on the international music industry by Billboard European editor-in-chief Mike Huggins.

Climax of the three-day event was a concert featuring all the musicians involved in the workshops plus Nathan Davis on soprano saxophone. Before the concert James Moody was presented with a special award in recognition of "his outstanding contribution toward the growth and development in the field of jazz."

The presentation was made by De Conney Kimbo vice-chancellor of the University of Pittsburgh.

## AT COLUMBIA UNIV.

New Yorkers Hear  
Tribute To Monk

By ARNOLD JAY SMITH

NEW YORK—What may be among the most significant performances of music composed by pianist Thelonious Monk was presented in two shows Sunday (1) at the Williams Auditorium at Columbia Univ.

Conceived by Verna Gillis, director of Soundstage, the music called for West 52nd Street, and music called "Interpretations of Monk," the two completely different shows each featured two pianists leading a group of former Monk collaborators. In the afternoon performances, Mahal Richard Abrams teamed with Ben Riley or Ed Blackwell, drums. In the afternoon performances, Mahal Richard Abrams teamed with Ben Riley or Ed Blackwell, drums.

In addition, there was a slide presentation compiled by Charles Stewart and a film clip from the collection of David Cherok. Nat Hentoff introduced the shows with an explanation of Monk, and Amir Baraka recited a specially written poem.

Monk, who introduced "extended" chords into bebop with the use of his wrists and the heels of his hands as well as long, pregnant

pauses while he composed his thoughts, possesses short, stubby fingers which do not allow the facility of his bebop peers. His tunes, the most famous of which are "Round Midnight" and "Straight, No Chaser," have become jazz standards and have also found their way into the pop repertoire.

The off-postponed program was painstakingly put together by Gillis in collaboration with radio station WCRB.

Monk, who hasn't played in public since a Carnegie Hall concert in the mid '70s, resides quietly in New Jersey. But his music remains vibrantly alive in the hands of the likes of Ronny, who was a major voice in Monk's groups in the '50s and '60s. Others, such as Cherry and Lacy, were more influenced by him rather than his collaborators. Lacy has been instrumental in presenting Monkian intervals in a cappella concerts throughout the world. Cherry brought the avant garde to Monk, but a more adventurous attack on his part would have been revelation. Rudd was his usual exciting self, bouncing musically and physically through his solos.

There was a meticulously composed photography by historian Dan Morgenstern proffered to ticket-holders, but no program, which would have made the search for titles on the program less of the chore it was.

Polish Jazz Festival Rated  
Well; Foreign Acts A Hit

WARSAW—The annual Jazz Jamboree was held here Oct. 22-25, in a series going back to 1956, when it was the first jazz festival was staged in the Baltic region of Soviet.

The same year also saw the birth of the Polish Federation of Jazz Clubs, when the Polish Jazz Association, and of "Jazz," the first monthly magazine to appear in Socialist countries.

In 1958, the annual get-together of Poland's jazz musicians moved to Warsaw, where it evolved into an international event under the name Jazz Jamboree, moving from the Stodola Students' Club to the prestigious Philharmonic Hall and then, because of the enormous public interest, to the 3,000-seat Congress Hall in the Palace of Culture and Science.

Despite the catastrophic economic situation here, this year's Jamboree was a success of the highest order. The fact that fees for most of the foreign stars were covered by overseas embassies in Warsaw, not by the organizers themselves.

As a result, audiences were able to sit and hear acts like the Pharoah Sanders Quartet, the Billy Cobham Quartet, the Carla Bley Band, the Didier Lockwood Orchestra, and a number of other artists from Britain, America and Scandinavia, Switzerland and Austria.

Concerts were held in several halls simultaneously, with the main shows in the Concert Hall and the Philharmonic. The evening session for the so-called Jazz Ambient section held on Polish Day.

High Points included the opening

performance by altoist Zbigniew Namysłowski and his band, an excellent combination of fresh, exciting modern jazz and Polish folk elements. Pharoah Sanders made his first appearance on a Polish stage and Billy Cobham, also making his debut in Poland, was also well-received. Despite never having played here, and having no records on the market either, Cobham has been a popular figure for many years, possibly because Polish-born Michal Urbaniak, now living in the U.S., was once in his group.

Pausa Pausa  
On 9 LPs

LOS ANGELES A total of nine new album titles are targeted for a fall push from Pausa Records, ranging from fusion to straightahead jazz.

Rush-released in September was Alphonse Mouzon's "Morning Sun," while eight new sets have just been shipped to complete the indie label's fall program. The new batch includes titles by the Singers Unlimited, Cecil Taylor, Jim Hall, Michal Urbaniak, Oscar Peterson, Monty Alexander and Ernest Ranglin, and a new fusion album by veteran trombonists Bill Watrous, Kai Winding, Albert Mangelsdorff and Jiggs Whigham.

According to label chief Earl Hornum, the Pausa catalog titles from Pausa carry an 58-59% profit rate, the 57-58% price incorectly reported in a recent issue of Billboard.

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☆	26	3	DAVID RUSSELL Why Do I Love Fall in Love RCA 451 1431	8.98	SLIP 10	72	2	LOVERBUDY Get Lucky Capitol	8.98	88	92	67	EVERETT HUBBARD DARTY HALL & JOHN OATES Vireo 3346	8.98	SLIP 20
☆	19	10	LUTHER ANDROSS The Best of Luther Andross Capitol 45 2405	8.98	SLIP 2	☆	34	THE GOODIE BROTHERS Best Of The Goodies, Vol. II Warner Bros. 308 3612	8.98	89	70	10	ATLANTA RHYTHM SECTION Quintilla Capitol 45 27550	8.98	
☆	20	17	THE GO-GOS Beasty And The Beat Capitol 45 2441	8.98		☆	36	QUINCY JONES AM 45 1721	8.98	90	73	12	RONNIE MILSAP Don't Let Me Getting Over Me MCA 45 1660	7.98	CLIP 1
☆	25	3	PRINCE Confessions Warner Bros. 308 3611	8.98	SLIP 3	☆	37	THE COMMODORES AM 45 1721	8.98	☆	101	8	CHILLWICK Wanna Be A Star Meridian 308 1753 (45s)	8.98	
☆	29	2	QUEEN Hells Bells Capitol 45 2444	8.98	SLIP 27	☆	38	ELVIS COSTELLO & THE ATTRACTIVE Almost Blue Capitol 45 27507	8.98	92	95	6	JAN ARMSTRONG Lodgers AM 45 16616	8.98	
☆	23	24	TRUMP Allied Forces Capitol 45 2444	8.98		☆	39	SONOTRACK Recurs 308 1700 (Programs) This Is The Way Meridian 308 1753 (45s)	8.98	☆	103	3	THE KNACK Ruled Top Capitol 45 27507	8.98	
☆	24	22	DAVID SOUTHER Dance Capitol 45 2444	8.98		☆	40	ROSSINGTON COLLINS BANO This Is The Way Meridian 308 1753 (45s)	8.98	94	96	10	SHOOTING STAR MCA 45 16616	8.98	
☆	25	18	RICK JAMES Street Songs Capitol 45 2444	8.98	SLIP 15	☆	41	EDDIE ARBITT Step By Step Capitol 45 2444	8.98	95	74	13	SPYRO CYRA Freemove Capitol 45 27507	8.98	SLIP 62
☆	26	27	RIDER The Many Facets Of Roger Warner Bros. 308 3611	8.98	SLIP 14	☆	42	KENNY ROGERS Capitol 45 2444	8.98	96	146	2	BAD GUY Night Cruise Meridian 308 1753 (45s)	8.98	SLIP 43
☆	27	21	LITTLE RIVER BANO Capitol 45 2444	8.98		☆	43	BLUE OYSTER CULT Fire Of Unknown Origin Capitol 45 2444	8.98	97	77	13	PRETENDERS Capitol 45 2444	8.98	
☆	28	28	RICK SPRINGFIELD Working Class Dog Capitol 45 2444	8.98		☆	44	STYX Capitol 45 2444	8.98	☆	117	4	GREG LAKE Capitol 45 2444	8.98	
☆	29	17	MOON BLUES Capitol 45 2444	8.98		☆	45	REE GEES Capitol 45 2444	8.98	☆	128	4	HON MAIDEN Capitol 45 2444	8.98	
☆	30	31	ALABAMA Capitol 45 2444	8.98	CLIP 2	☆	46	THE ODORS Capitol 45 2444	8.98	100	79	16	JON AND VANGELIS The Friends Of Mr. Cairo Capitol 45 2444	8.98	
☆	31	23	ODVO New Traditionalists Warner Bros. 308 3611	8.98		☆	47	GEORGE BENSON Collection Warner Bros. 308 3611	16.98	☆	110	5	SURVIVOR Capitol 45 2444	8.98	
☆	32	30	TEDDY PHOENIX Capitol 45 2444	8.98	SLIP 6	☆	48	DIESEL Capitol 45 2444	8.98	☆	140	3	PLACIDO DOMINGO Capitol 45 2444	8.98	
☆	43	2	THE STEVE MILLER BANO Capitol 45 2444	8.98		☆	49	QUINCY JONES Capitol 45 2444	8.98	103	81	8	THE ROLLING STONES Capitol 45 2444	10.98	
☆	34	32	SONOTRACK Capitol 45 2444	8.98		☆	50	RED RIVER Capitol 45 2444	8.98	104	106	6	MARIANNE FAITHFULL Capitol 45 2444	8.98	
☆	45	4	BLONDE Capitol 45 2444	8.98		☆	51	RED RIVER Capitol 45 2444	8.98						



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**FOREIGNER**

4

Atlantic SD 16999



## Greenwich Bringing Back Fun

By Irv Lichtenman



FOREIGNER IN N.Y.—ASCAP membership representative Lisa Schmidt, right, and communications coordinator Ken Sunshine, second from right, greet ASCAP writers Richard Willis, left, and Mick Jones of Foreigner after the group's performance at Madison Square Garden.

### FIVE IN NUMBER

## ASCAP Seeks Court Approval On Changes

Continued from page 3

1962 under what David terms "very different circumstances than exist today." This rule provides for three times the applicable credits for religious station performances, but the change would result in such performances receiving twice the applicable credit for four quarters beginning with performances from Oct. 1, 1981, and then the same credits as applicable for all works beginning with performances from Oct. 1, 1982.

David declares that triple credits were designed to give greater compensation to those works that had previously been given. However, he adds, this is "now met by changed conditions," which in David's view centers on the "exponential" growth in religious programming and in the performance of religious works. David further notes that since this change will result in "a substantial reduction for some members, it is being phased in" under the new approach.

Another substantive change not requiring court approval is "considered a fairer way to reward successful writers" on the current performance basis of distribution.

The effect of this change would be that more money will be paid to writers with more than 48,250 credits on the current performance basis than they would receive if the change were not made.

This change shifts current performance "election maximum" from 48,250 to 77,800. A second change here reduces the "flowdown," a term ASCAP uses to describe the amount of money given up by members in the highest class.

Another substantive change requiring court approval centers on the definition of a "jingle." This would put some works used in conjunction with an advertising, promotional or public service on a par with jingles, rather than the same level as "theme" which receive a 10% credit. A weighting proposal increases from 1% to 3% of a credit on jingles, effective July 1, 1981.

The third substantive change the court will decide upon involves, effective July 1, 1981, increases for background, bridge or cue music. The increase is from the present 30% for each three minutes of music to 36% of a credit and in the case of fractions of three minutes, from 6% for each 30 seconds or major fraction thereof to 6% for each 30 seconds or major fraction thereof.

David notes that changes not requiring court approval have been called to the attention of the Justice Department, which has not objected to them and are all in effect now.

For those changes requiring court approval a hearing has been set for Nov. 23 in U.S. District Court here.

N.Y. YORK. Ellie Greenwich has a window doll with a sign that declares, "Come On Move Business, Bring Back The Fun."

I am and, needless to say, accomplishment have been the writer/producer/artist's game for the past 20 years, having written (most with her former husband Jeff Barry) many wonderful, blatantly commercial songs that have amassed a total of at least 20 million in record sales, not to mention their value in original form to rock'n'roll nostalgia buffs.

After a self-imposed lay-off from writing (other than jingles) over the last seven years, Greenwich will do her bit to "bring back the fun" through a number of ways.

She's writing again at her New York apartment, funding material mainly through her new BMI-cleared firm, My Own Music Company.

She'll produce recordings via Jellie Productions in association with former Dreams, Pierce-Arrow member Jeff Kent. They have a publishing firm called Mitzyah Music.

For the first time, she's signed a management deal with Apostol Enterprises, which may lead to her first in-person appearances.

She's writing is themes and a film score for a movie loosely based on the life of Phil Spector. "Mr. Rock'n'Roll."

She'll continue to write and perform jingles, a main activity in recent years.

She also plans to record her first album since 1973, sometime next spring.

Greenwich admits that changing tastes in rock "vulnerable" her for a number of years. "I felt sorry for awhile to go along with the times, as I proposed to expressing my feelings. You're in trouble when that happens. It just doesn't come off as believable."

As for her new material, the stress on "statements" in rock music hasn't gone unnoticed, she notes. "There's still an innocence to what I write but there's, a little edge to it now that comes with time."

In addition to a fondness for the past and the "fun" that seemed to go hand-in-hand with her activities, Greenwich recalls a more ordered music business universe.

"Writers from that era like myself began to be confused by the labels put on things and a lack of definition of different industry functions

In those days, a record company was a record company, an actor man an actor man, a promotion man a promotion man, and then there were the trades." She suggests that one requires today a scorecard to determine who does what.

As for her catalog of odds-but-goodies, they include "Chapel Of Love," "Maybe I Know" ("Hanky Panky," "Be My Baby," "Baby, I Love You," "Do Walk Dolly Diddy," "Da Doo Ron Ron," "Leader Of The Pack" and "Then He Kissed Me" Many have returned to the recording studio, such as "Then He Kissed Me" and "Be My Baby" (Rachel Sweet) "Da Doo Ron Ron" (Shaun Cassidy) and even a Kiss version of "Then He Kissed Me."

With a classic rock'n'roll catalog and a strong output of productions (she produced the first five Neil Diamond albums and many of his singles), Greenwich is still someone who started when she is perceived with awe by many artists. Like the recent occasion when Bruce Springsteen performed one of her songs at

a concert and was quite overtaken when he met her backstage. Of course, millions have been listening to the sounds of Greenwich in recent years through her work on jingles. She's either written, sung or produced self-material for such products as Ford Mustang Sprite, Cheerios, Claror, Revlon, Pepsi, Coke, Leggs, Bechtolt and Lifesavers.

The complaint charges the defendants used "Fire On High" without publisher permission in a radio spot. The suit seeks an accounting, on which damages could be determined.

### Jet Music Sues Raceway, Pepsico

LOS ANGELES—Jet Music, the music publishing firm, is suing the Orange County International Raceway, Pepsico, advertising and promotion executive Steve Evans, raceway president Charlie Allen and syndicated radio personality, Dr. Demetrio, in Federal District Court.

## Is the climb up the corporate ladder dragging you down?

The bottom rungs of the corporate ladder seem to be the hardest to climb. I felt like I would be at the bottom forever and would never be promoted. I took stock of my career and decided to make a change.

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## Delilah Publishes Rock Music Books On Elvis, Stewart, Dylan Expected Next Year

By ROMAN ZOKAK

NEW YORK. The recent publication of the two-volume "Compliat Beatles" biography/songbook was the biggest endeavor to date for Delilah Books, but it isn't the only music-related project for the independent book publishing company. In its six year history, Delilah has published about 25 books and 2000 that have been about music subjects or personalities.

Though the "Compliat Beatles" distributed by Bantam Books, with distribution to record stores handled by Cherry Lane Music, other Delilah releases are being handled by Fulcrum Books, a division of Atlantic Corporation.

She says the breakthrough in selling via record stores came with the release two years ago of "Born To Run: The Bruce Springsteen Story" by Dave Marsh, which was the first paperback book on contemporary music to hit the best seller list. It was also the first to be sold through record stores. Says Bennett and the first to be promoted via MTV radio. Now, following the agreement with Putnam, the Delilah line of both new releases and catalog is being made available to record dealers.

Among the Delilah titles for fall/winter 1981/1982 are: "The Max's Illustrated Family Album" by Mike McGinnis, "Jerry Lee Lewis" by Robert O'Connell, "Road

Year In Rock 1981-1982" by the editors of Musician, Player & Listener magazine, "Richard Pryor: The Legend of A Survivor" by Ronald Haver and "Ann-Margret" by Neal Papp and David Smith.

Coming for the spring are: "The Complete Elvis" by Martin Torgoff, "The Illustrated Book Of Rock Records" edited by Virgin Books, "Bob Dylan: King Without a Crown" by John Horman, "Cool Cats: 25 Years Of Rock'n'Roll Style" by Tony Stewart and "Grit Groups: The Story Of A Sound" by Alan Betrock.

"When I go through book stores now, everyone has a rock section," says Jeanine Sakol, Bennett's partner, vice president and editorial director of the company. "When we





# Chartbeat

Continued from page 6

has last, "Don't Go Breaking My Heart" (in August, 1976).  
"Physical," finally, is the first No. 1 record in chart history to contain the lyric, "Let's get into animal."  
Who says poetry is dead?

Take My Heart (Please) With "Take My Heart" (De-Lite) moving up to No. 1 r&b this week, Kool & the Gang became the only act in the business to have topped the r&b chart the past three years running—"Ladies Night" hit No. 1 r&b in November, 1979; "Celebration" followed suit in December, 1980.  
Only two other acts hit No. 1 r&b in both '79 and '80—the J&B Brothers and Michael Jackson—and neither has made it back to the top so far this year.

Diana Ross has nipped No. 1 hits in '80 and '81, but she failed to strike the summit in '79.

Kool & the Gang has amassed three other No. 1 r&b hits in its career—"Hollywood Swingin'" and "Higher Plane" in 1974 and "Spirit Of The Boogie" in '75.

## Integrity Suing Trucking Co.

LOS ANGELES—Integrity Entertainment Co., the public's held parent firm of more than 135 Wherehouse and Big Ben's stores in the West, is suing Oliver Trucking over a lost shipment of cassettes, allegedly worth \$21,092.74.

Of its other biggest hits "Jungle Bwogie" reached number two r&b "Too hot" hit three

Foreigner Returns Foreigner's "4" (Atlantic) returns to No. 1 on Billboard's pop album chart after an 11-week absence in which Stevie Nicks, Journey and the Rolling Stones all took turns at the top.

That's the longest any No. 1 album has been dethroned before returning to the top spot since Peter Frampton's "Frampton Comes Alive!" five years ago. The double-disc set first hit No. 1 in April, 1976 and then fell to runnerup posts for 14 weeks before finally moving back to the summit in July.

Hot Air Air Supply this week surpasses Barry Manilow as the act that's collected the most top five hits while on Arista.

Air Supply's "Here I Am" jumps two points to number five, becoming the group's fifth consecutive top five hit. This compares with four top five hits for Manilow between "Mandy" in 1975 and "Can't Smile Without You" in '78.

Other acts contributing to Arista's tally of 13 top five hits over the years are the Bay City Rollers, Eric Carmen, Randy and Dionne Warwick—with one top five single each.

The last act on any label to reach the top five with its first five U.S. chart hits was Andy Gibb, who did the trick with his first six straight in 1977-80. PAUL GREIN



**BENSON'S TURN**—George Benson performs "Turn Your Love Around" at his debut appearance on "Soul Train." The show airs in most major markets Nov. 21. The song is from his recently released Warner Bros. LP, "The George Benson Collection."

## VIDCOM Ties To MIP-TV

LONDON—VIDCOM next year will be associated with a special edition of organizer Bernard Chevry's television market MIP-TV, the object being to allow representatives of all visual entertainment areas—film, broadcast TV, cable and video—to meet in one place at one time. Venue will be the new Palais in Cannes, dates Oct. 15-19. The normal MIP-TV will take place in April, as usual.

Meanwhile, the VIDCOM organization's final figures for this year's event show attendance totalled 6,519. Participants came from 54 countries and represented a total of 603 companies: 456 software operations, and 147 hardware, facilities and service companies.

## Delilah Set To Publish Books On Elvis, Stewart

Continued from page 58

began, there were no such sections. Our major task was to convince the book chains that there was a market out there of people who had the money and were interested in books like this. We had to convince both the book people to take the books, and at the same time the record store people that there should be a place in their stores for this type of product."

"The breakthrough in terms of promotion was with the Marsh book when we saw that the way to go was like this. We had to convince the DJ that the audience would be interested in this. Fortunately Springfield has a terrific following. And the book came out at a time when a new Springfield record was expected, but didn't come, so the book filled a void. Now we continue to use radio for promotion."

In two years, the Springfield book has sold 110,000 copies, which, Bennett admits, is not much compared to a best selling novel. But in the world of trade paperbacks, a sale of 25,000 is considered good. "We like to sell in the 50,000 range," says Bennett.

At that level, she adds, mainstream book publishers are getting interested in the contemporary music book field. "You have to understand this is revolutionary in the book industry," continues Bennett. "The news is that the mainstream book publishers are now buying and

paying a lot of money for these books. Albert Goldman just got \$1 million for his book on John Lennon. And Dave Marsh has just got a big advance."

Despite the competition from more heavily capitalized publishers coming into the field, Bennett and Sakol see the key to their own success in a three-part formula: text by good writers, pictures, if possible, never used before; and design and artwork compatible with the rock 'n' roll look. Ed Carraff, Delilah's art director has come from the record business where he designed album covers.

Beyond book publishing, Delilah is involved in the promotional video for the "Complex Battles," and that is a direction the company may take in the future. "We are meeting with pay cable and videoware people to develop other ideas. We are working with MTV. We are talking about a Jim Morrison weekend next year. We are really open to anything," says Bennett.

## For The Record

NEW YORK—An item under the marketing section of Executive Turntable in the Nov. 7 issue of Billboard implies that Rick Wynn and Jerry Dumas are no longer with Panoramic Marketing. Both executives are still principals of Panoramic Marketing and are representing video. Marketing through Panoramic.

# memo

To: Record Promotion Executives  
From: Billboard  
Re: Radio Action Decision Ads



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### SOUTH:

John McCartney  
14 Music Circle East  
Nashville, Tennessee 37203  
615/748-8145

☆	18	Dr. Perri Jonsson—Phase II (12-inch) 4W902449	41	23	ZULU—The Quick—Pavilion (12-inch) 479.02433
☆	12	HAPPY DAYS/TEE'S HEMPTT—North End featuring Michelle Wallace—Emergency (12-inch) ENDS 6520	42	37	NUMBERS—COMPUTER WORLD/COMPUTER LOVE—Warner (LP) HS 3549
☆	10	HUPENODI MUZIKI WANGUZI—K.I.D.—Sam (12-inch) S-12340	43	43	I WILL FIGHT—Gladys Knight—Columbia (LP) FC 37086
☆	9	NEVER TOO MUCH—Luther Vandross—Epic (LP) FE3745	☆	50	DO ME—Mona Rae—RFC/Quality (12-inch) QRC 003
☆	19	HOMOSAPIENS—Pete Shelley—Genetic (12-inch) Import	45	45	JUST CAN'T GET ENOUGH—Depeche Mode—Mute (12-inch) Import
☆	26	TAKE MY LOVE—Melba Moore—EMI (LP) ST 17060	46	35	GET IT UP/COOL—The Time—Warner Bros. (LP) BSK 3589
☆	27	YOU CAN/FIRE IN MY HEART—Madeline Kane—Chapel (LP) CH0702	47	44	STREET MUSIC—Bang Gang—Sugarscoop (12-inch) SS 419A
☆	14	YOU'RE THE ONE/DISCO KICKS—Boyztown Gang—Moby Dick Records (12-inch) BTG 242	☆	59	SPASTICUS (AUTISTICUS)—Ian Dury—Polydor (LP) PD 16337
☆	24	GIVE IT TO ME—Conquest—Prelude (12-inch) FRLD615	49	46	SUPER FREAK/GIVE IT TO ME BABY/GHETTO LIFE—Rick James—Gordy (LP) GS 1002M1
☆	29	R.R. EXPRESS—Rose Royce—Winfield (LP) WHK 3620	☆	61	CALL ME/WHEN YOU TOUCH ME—Sly & Salsoul (12-inch) SG 365
☆	39	ROCK YOUR WORLD—Weeks & Co.—Chaz Ro/Brasilia Dist. (12-inch) CHOS 2519	51	51	THIS KIND OF LOVIN'—The Whispers/Solar/RCA (LP/12-inch) PAL 33976/10 12299
☆	16	OUR LIPS ARE SEALED—Gogo's—I.R.S. (LP) SP 70021	52	49	I HEARD IT THROUGH THE GRAPEVINE/SO RUFF SO TUFF—Roger—Warner Bros. (LP) BSK 3594
☆	31	96 TEARS—Thehna Houston—RCA (LP) AFL 13842	53	47	STEP BY STEP—Peter Griffin—EMI (12-inch) Import
☆	36	NOBODY ELSE—Karen Silver—RFC/Quality (12-inch) QRC 004	☆	47	DON'T YOU WANT ME—Human League—Virgin (LP) Import
☆	25	DON'T STOP THE TRAIN—Phyllis Nelson—Tropique (12-inch) TD 104	☆	47	TARGET FOR LIFE—Our Daughters Wedding—EMI (Nim LP) MLP 15000
☆	32	PLAY TO WIN—Heaven 17—Virgin (LP) Import	☆	47	THE SPIRITS IN IT—Patti La Belle—Philadelphia International (LP) EL 37380
☆	34	TAKE MY HEART/GET DOWN ON IT—Kool and the Gang—De-Lite/Polygram (LP) DSR 8502	☆	64	HOLD ON 'TIL COMIN'—Aretha Franklin—Arista (LP) AL9552
☆	27	TAUNTED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire/Warner Bros. (12-inch) DERE 49556	☆	52	INCH BY INCH—The Strikers—Prelude (LP) PRL 14100
☆	28	OUT OF MY HANDS (Love's Taken Over)—Omni—Fountain Records (12-inch) FRD 81.1	58	52	GET LOOSE/DO YOU BELIEVE IN MAGIC—Wax—RCA (LP) AFL 3918
☆	20	START ME UP—Rolling Stones—Rolling Stones/Atlantic (LP) CDC 16052	59	62	COME LET ME LOVE YOU—Jeanette "Lady" Day—Prelude (12-inch) PRLD 619
☆	30	SNAP SHOT/PARTY LIGHTS—Slave—Atlantic (LP) SD 5227	☆	47	



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# SPOTS FEMALE SAXIST-SINGER

## Portland's Quarterflash Moves Into Contention With 'Heart' Risk

By ED HARRISON

LOS ANGELES — Quarterflash, the Portland-based group which has the distinction of being the first new act released on Geffen Records, is a prime example of how a successful regional act is growing into a successful national attraction.

Spearheaded by Rindy Ross, vocals and sax; Mary Ross, guitars; and vocalist/guitarist Jack Charles, the band's beginnings date back five years when it began playing the Portland bar circuit as Scafood Mama.

During the ensuing years, Scafood Mama established itself as a local favorite playing mostly original material. "But after four years we

got tired of playing bars," explains Mary Ross, "and we made a conscious effort to put together a game plan for a recording deal."

"The band had different facets to its style," continues Ross. "We did country swing and rock'n'roll but the two never jelled into a style." With Rindy supplementing her vocals with the saxophone, the group headed into a more rock-oriented hole.

Scafood Mama's popularity led a local Portland television station to simulcast one of the band's live shows which coincided with a demo tape the group was working on that happened to contain "Harden My

Heart," now the group's first major label single via Geffen.

"We needed something to market so we took the demo made in a basement and pressed 1,000 copies of 'Harden My Heart,'" says Ross.

By the summer of 1989, Ross claims that 10,000 copies of "Harden My Heart" were sold.

After securing a deal with Geffen, Ross says that the band's internal conflict came to a head as Scafood Mama as it was known broke up. The remaining members of Scafood Mama, namely Mary and Rindy, merged with Pilot, another popular Portland band, which Charles played in, leading to the formation of Quarterflash.

Rindy Ross, who cites Sandy Denny, Joni Mitchell, Judy Collins and other folk-oriented singers among her influences, says she decided to play sax because onstage "I was just another woman singer."

"I had nothing to do when I wasn't singing and wanted to add something instrumentally."

Ironically, while the rest of the country is hearing "Harden My Heart" for the initial time, to fans in Portland the song can almost be termed an "oldie." The song is also the first major single to break out of the Northwest since "Louie, Louie" by the Kingsmen, according to Mary.

Because Mary writes most of the band's material, the songs are well tailored to Rindy's vocal range. "It's aware of my feelings, range and what I feel comfortable with," she says, feeling at ease on both ballads and more uptempo material.

During the band's hard and club circuit days in Portland, Mary credits Rindy's hard work in establishing relationships with club owners, handling bookings, management and "keeping the band working all the time."

Although Quarterflash's debut LP hasn't been in release long, the group is already looking ahead to its follow-up. Mary states that the next album will still bear the group's trademarked swing, Rindy's sax and interesting chord changes, yet the lyrics will be more positive and the subject matter more "antiracist" and "divorced."

Quarterflash is set to embark on a 10-city showcase tour that will begin before Thanksgiving and culminate in Los Angeles.

ARNOLD JAY SMITH

## Ellington Not Forgotten; 5,000 For Sacred Concert

NEW YORK — In what was billed as the American Cathedral premiere of Duke Ellington's Third Concert of Sacred Music, a stellar gathering of artists assembled at the Cathedral Church of St. John the Divine here Oct. 18.

The full, complete edifice—the largest Gothic structure of its kind in the world—offers a tremendously powerful acoustics for a concert of this nature, but the sound technicians turned the hall to their advantage with deft microphone and speaker arrangements placed in the performance areas and the audience.

The unusual selection of artists included a legendary Hollywood figure, a major pop singer, a rhythm & blues recording artist, a major jazz orchestra, two operatically trained singers, a choir, a string quartet, a tap dancer and a dance company workshop.

The occasion was a celebration of the first complete performance of Ellington's final religious statement and a benefit for the Ellington American Heritage Music Fund. The first two Sacred Music Concerts ISMO were premiered in San Francisco and New York respectively. The third was premiered in England. According to Mercer Ellington, the maestro's son and the conductor of the orchestra, the third SMC was performed at least twice before in the U.S., but this was the first time major artists had been asked to read the parts.

Douglas Fairbanks Jr. acted as narrator reciting Ellington's verses, at first hesitantly then more easily. Tony Bennett offered a warm rendition of a beautiful Ellington melody, "Somebody else, who can stand on the shoulders of giants in the pop area."

Soprano Alpha Brauner-Flynn handled difficult phrasings with aplomb and downright naked power. Her wide range and breath control gave her loud, explosive and beautiful from the nearly 5,000 who chanted pews of \$100 apiece to sit on church pews, benches, some in the neck of the cathedral. The cathedral's McCarty Brauner-Flynn, bass-baritone was prominent throughout as were the harmonies of the Bronx Gang Choral Singers.

Photo: Houston

Brauner-Flynn has a wide and slow vibrato with leads itself to some of the more mournful segments of the SMC. He performed with string quartet accompaniment.

Wyman, who stars in the Ellington Broadway musical, "Sophisticated Ladies," added her rich talents in the second half concert recap (another first) of the first two SMCs. She belted the gospel-tinged "Tell Me It's True."

ARNOLD JAY SMITH

## Promoter Egan Pleads Ireland Dates

By KEN SIDOWART

DUBLIN — American acts should consider adding Ireland to their European tour itineraries, says leading local promoter Pat Egan, who has handled Elton John and Bob Marley, among others.

The market offers "three or four" sizable venues (2,000 to 4,000), he says, which can yield profitable results, "even as late as 'warm-up' for later dates in Europe."

Eric Clapton, Queen and R. Kelly are among those who have kicked off European tours here.

Egan built a name as a record promoter during the 1970s, then moved into touring promotion in Dublin.

He runs a major midweek festival every year, and is instrumental in organizing Dublin's International Rock Week, set for the Olympia Theatre here next September.

Says Egan of the Irish concert scene: "It's very varied business. A wide range of acts can pull full houses on the same nights in Dublin as they can in London."

"But so many people just don't know about it. I talked with Anne Murray's management recently and they'd not even thought of coming to Ireland. The next time I'm making dates here is part of her next European tour."

The record and tape market here is firmly by U.S. standards, of course, but it's also a hot market here—see

## Live Talent Tapped For New L.A. Club

LOS ANGELES — Matt Kramer, who produced the Troubadour's Monday "hoot" night showcases for 10 years, and partner Jim Arthur are launching their new Santa Monica restaurant and club with a week of special live bookings spanning big bands, fusion, funk, pop and comedy.

Dubbed At My Place, the week begins Sunday (11) with an afternoon set by Ollie Mitchell's Sunday Band, a 20-piece outfit, being billed as an open rehearsal. That night will see an hour-long new talent showcase followed by a set from Dr. Strangely.

One feature of the club likely to lure patrons if not imitators is the duo's decision to set no cover or admission charge. Instead, its full dinner menu, \$10 to \$12 and more than 30 brands of beer are aimed at generating the income.

The club opens at 7 p.m., Wednesday through Sunday. In addition to

the Sunday night showcase, expected to be a weekly fixture of its programming, the room will also have a more free-wheeling Wednesday talent night when performers can take the stage for pure selection—and keep it if the patrons want more.

Other acts lined up for the kickoff include Nels Cline and Eric Von Esen, 30s swing ensemble Mood Indigo and Amanda McBroome on Thursday (19). Mike "Red" Young & Friends and Kittyhawk on Friday (20). Young & Friends and the Bill Elliot Band on Saturday (21), and Sharon Scott, comedian Dale Gonyea and the Bill Elliot Choir Sunday (22).

The club is located at 1026 W. Shaw Blvd., and the two partners indicate that acts such as the Ollie Mitchell band and the Young & Friends outfit will be regulars. Phone 1213/451-8596.



Billboard photo by Chuck Fain

REVIVAL REUNION—Lesley Gore and Lou Christie share a duet during a recent rock'n'roll revival show at Madison Square Garden in New York.

## Opryland Park Auditioning

NASHVILLE — Opryland U.S.A., the Grand Ole Opry-related theme park here, will be holding auditions in 28 cities through this month and January to pick 400 entertainers for its 1992 season. The park, which features several live musical produc-

tions, is looking for singers, dancers, dance captains, conductors/pianists, musicians, stage managers and technicians.

Conducting the open-call auditions will be Opryland's entertainment director and manager, choreographer, stage directors, musical director and assistant musical director.

The pre-Christmas portion of the audition tour goes to Provo, Utah; West Salem and Chapel Hill, N.C.; College Park, Md.; Boston, Pittsburgh; Detroit; Ann Arbor, Mich.; Milwaukee; Louisville, Chicago; Indianapolis; Kansas City, Mo.; Memphis, and Nashville.

January auditions will be in New York City, Knoxville, Tenn., Orlando, Atlanta; Little Rock; New Orleans; Dallas; Denton, Tex.; Oklahoma City; Bloomington, Ind.; Chicago; Minneapolis; Kansas City, Mo.; and Nashville.

Performers who are selected are cast into shows in February. Rehearsals start later that month. The park's shows feature such types of acts as country, Broadway, pop, big band, rock, vaudeville, blues, gospel and rock'n'roll.

# LEON

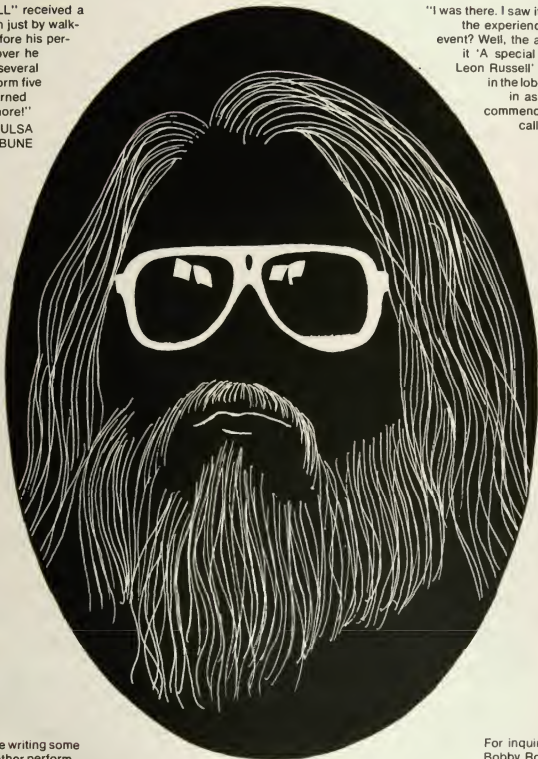
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# Movies, Publishing New Goals For Down Under's Air Supply

By CARY DARLING

**LOS ANGELES**—Expanding Air Supply's adult contemporary base while diversifying into motion pictures, publishing and a U.S. record label is what its management, Bestall Reynolds Management, now projects as top priorities. One of the first new projects is an upcoming musical "Sherwood," with Air Supply's Graham Russell writing the score.

"Everybody thinks they're going to come out like the Oak Ridge Boys, all dressed in suits, not playing instruments and doing a bit of dancing," says Fred Bestall of Air Supply and its current image. "They all play and dress like a normal rock band, jeans and casual clothes. They're not a production unit as such, which is a lot of people sell expect."

It is this effort to begin moving Air Supply in other directions that has prompted Bestall and Lance Reynolds to set up base here from their native Sydney, Australia. "To give them an image, we toured here three times in 12 months. We played colleges as well as auditoriums and fairs. We toured them so much purposely to give them an image other than a band that sings nice ballads. We did three tours in 12 months of no less than eight weeks per tour," explains Bestall. "We've gone back to those markets again to re-establish that they are a good live act."

This process apparently worked, as Air Supply has garnered five top 10 singles in two years and two platinum albums with "Lost In Love" and "The One That You Love."

The group records its new album next month while working on the "Sherwood" project which will appear on Bestall and Reynolds' own Big Time Records. Already in existence in Australia, Canada and several other countries, Big Time, which is to be a functional unit as early in 1982—will be a home for acts

which Bestall and Reynolds find Air Supply will stay with Arista.

"Back in 1979, Bestall and I both had experience producing stage shows in London and initially we were going to develop 'Sherwood' for the stage. Then, we got interest from Paramount," notes Reynolds. The film and the soundtrack are to be released in the summer of 1982. The management firm is also coordinating the soundtrack for the upcoming film with Alan Arkin, "The Return Of Captain Invincible."

Other acts signed to Big Time in the U.S. are New Zealanders Jon Stevens, currently being produced by Trevor Lawrence, and singer/songwriter Brad Low. How Big Time will be distributed has not been decided. The label will have a publishing firm, Big Time Music, as well as having its own recording studios that are at the home of the former Sullivan-Mason Studios.

Establishing an operational foothold in the U.S. has always been a part of Bestall and Reynolds' strategy to expand beyond Australia, since Air Supply has not been

as successful there as in North America. "It's a strange thing in the Australian market 'All Out Of Love' just barely got into the top 10. 'Every Woman In The World' went to 15 and 'The One That You Love' went to 11. Now, they're worse off than they were because 'Lost In Love' was a top three success there," says Bestall. "The reason for that is what I call the Helen Reddy syndrome," adds Reynolds. "Air Supply isn't a fashionable band and the Australian market is more oriented towards rock'n'roll. There are no outdoor venues like the Greek Theatre. Most of the venues are hotel pubs like the Whisky."

"There are only a many venues to play in the country," Bestall notes. "You can only tour maybe once a year. For a band to stay alive, it must tour three or four times a year. But that just waters the success down. Any management has to look at the international market and plan accordingly. Other than the U.S., there have been huge success in Australia and then look at the international market. Otherwise, you'll have a dead act in six months."

## Jazz On Upbeat At Phoenix Spots

Continued from page 56

favorite, Alice Tatum, will be booked in the club for separate weekly appearances at least through the spring.

Macchi says he opted for the combination of local talent and top performers to minimize the chances of saturating the local jazz market. "Once a month is about what the people can afford," he says. "We're going to try to go with some big names, but if I can put in some local talent, I think that's a good approach."

The 140-seat venue consists of a large but intimate open room divided into a lower level lounge and an upper level dining room. Ticket prices range from \$5 weekdays to \$6 weekends.

Macchi goes higher than \$5 or \$6 for a cover. "Macchi says 'But I need the cover just to break even. I don't want to raise the cover charge and alienate a lot of business.'"

While noting that the recently-reopened Chuy's nightclub in suburban Tempe is planning live jazz presentations, and that the Tempe-based Evening Star Productions has been booking increased jazz acts into Dooley's nightclub, Macchi feels the Bojourn Tree will thrive because it is "far more intimate" than the competitors.

"I like to stick to mainstream acts, but every artist here has a following," Macchi says. "I'm trying to speak in a little bit of everything. Phil Upchurch, for example, is more of a fusion artist while Jimmy Smith is more straight-ahead jazz."

The Bojourn Tree has presented noted jazz performers in the past but usually only for three days at a time, Macchi notes. He now feels the market and audience has become interested and sophisticated enough to support a six day a week run.

Meanwhile, the jazz series at the Scottsdale Center for the Arts is again generating consistent and a strong audience response. "Ticket sales for the series have been up this year as compared to the same point last year," says Barbara Riggs, a spokesman for the center. The Concord Jazz Festival opened its series' Oct. 25. "The concert wasn't a sellout but it was a success," she says. "The audience was responsive and appreciative."

Also scheduled for the series is Joe Pass (Dec. 5), Count Basie (Jan. 23), Oscar Peterson (March 20), Richie Cole (April 3) and Dave Brubeck (April 21).

Tickets for the six concerts range from \$41-\$45.50. Individual tickets range from \$6-\$50. Discounts are available to members of the Jazz in Arizona organization, a local group of jazz enthusiasts who sponsor the series with Scottsdale Center.

- **ROLLING STONES, TINA TURNER**—\$943,782, \$1,035, \$15.75, Monarch Entertainment Bureau, Richard Byrne Meadowslands, A. Rutherford, N. J.; three sellouts, Nov. 5-7.
- **JOURNEY, LOVERBOY**—\$453,719, \$6,025, \$12.50 & \$10.50, Stone City Art Inc./Inception, Burlington, Vt.; two sellouts, Nov. 7-8.
- **JOURNEY, LOVERBOY**—\$377,537, \$4,904, \$11.75, Pantera, the Summit, Houston, two sellouts, Nov. 5-6.
- **FOREIGNER, BILLY SQUIER**—\$345,594, \$0,488, \$11.50 & \$10.50, Jan. 4, 1982, Phoenix, Chicago, two sellouts, Nov. 7-8.
- **ROLLING STONES, NEVILLE BROTHERS**—\$287,540, \$12.10, Sun shine Promotions, Freedom Hall, Louisville, Ky., sellout, Nov. 3.
- **FOREIGNER, BILLY SQUIER**—\$213,679, \$15,588, \$11, \$10.6 & 99, Brass Ring Prod., Los Angeles, two sellouts, Nov. 5-6.
- **JOURNEY, LOVERBOY**—\$159,357, \$14,735, \$11, Beaver Prods., Myriad Convention Center, Oklahoma City, sellout, Nov. 3.
- **FOREIGNER, BILLY SQUIER**—\$136,742, \$14,938, \$13.65 capacity, \$9.50 & \$8.50, Electric Factory Concerts, Riverfront Coliseum, Cincinnati, Nov. 4.
- **ELECTRIC LIGHT ORCHESTRA, DARTY HALL & JOHN OATES**—\$129,590, \$13,749 \$16.90, \$9 & \$8, Sunshine Promotions, Ind. Univ. Assembly Hall, Bloomington, Nov. 7.
- **EDDIE RABBITT, CRYSTAL GAYLE**—\$126,448, \$12,861, \$10.65, \$9.65 & \$8.65, Pace Concerts, the Summit, Houston, sellout, Nov. 8.
- **COMMODORES, CHERYL LYNN**—\$115,077, \$12,533, \$9.50 & \$9.50, a home promotion, Auburn (Ala.) Univ. Memorial Coliseum, sellout, Nov. 6.
- **FOREIGNER, BILLY SQUIER**—\$104,491, \$11,275, \$13.60, \$10 & 99, Sun shine Promotions, Roberts Memorial Stadium, Evansville, Ind., Nov. 3.
- **BOB DYLAN**—\$98,580, \$8,721, \$12.15, \$10.62, Paradise Island Prods., Music Hall, Cincinnati, Nov. 4.
- **JOURNEY, LOVERBOY**—\$98,460, \$9.50, \$10, Sound Severy Prods., Music Hall Auditorium, Cincinnati, sellout, Nov. 4.
- **BOB DYLAN**—\$96,400, \$7,206, \$10.00, \$11, \$12.50, Brass Ring Prods. Univ. of Mich. Hill Auditorium, Ann Arbor, two sellouts, Nov. 7-8.
- **TEDDY PENDERGRASS, LUTHER VANDROSS**—\$91,476, \$7,200, \$11.50, \$10.50, Entertainment Center, Painter's Mill Star Theatre, Baltimore, three sellouts, Nov. 6-7.
- **PAT BENATAR**—\$86,263, \$4,558, \$10.50 & \$9.50, John Bauer Concerts, NBC Center, Honolulu, sellout, Nov. 5.
- **DAN FOGLBERG**—\$86,162, \$8,778, \$13.50, \$10, \$9.50, Electric Factory Concerts, Univ. of Dayton, Ohio, Oct. 27.
- **PAUL ANKA**—\$85,500, \$6,840, \$7,890, \$12.50 & \$10.50, Pate & Assoc. Prods., Granddaddy, Memphis, Tenn., Nov. 5.
- **ELECTRIC LIGHT ORCHESTRA, DARTY HALL & JOHN OATES**—\$81,809, \$8,023, \$13.36, \$10.50 & 99, Sunshine Promotions/Paradise Island Prods., Cincinnati, Nov. 4.
- **EARTH, WIND & FIRE**—\$81,247, \$7,320, \$9.00, \$11.50, Sound Severy Prods./Talent Coordinators of America, Municipal Auditorium, Nashville, Nov. 5.
- **FRANKIE LYMON'S TEENAGERS, MELLOW KINGS, DUPREES, JIVE FIVE, DE VIKINGS, IMPALA, DRYSTALS, BOBBY COMSTOCK'S ROCK 'N' ROLL BAND**—\$78,009, \$10,000, \$11.50 & \$10, Richard Nader-Madison City, Garden of Eatin' Productions, Madison Square Garden, New York City, "Doc Wopp at the Garden Volume III," two shows, Nov. 6-7.
- **ROSSAMBE COLLINS BAND, HENRY PAUL BAND, BALANCE**—\$73,144, \$9,046, \$16,802, \$8.50 & \$7, Electric Factory Concerts, the Spectrum, Philadelphia, Nov. 7.
- **JERRY GARCIA BAND, PETER ROWAN**—\$72,426, \$6,794, \$11 & \$10, Monarch Entertainment Bureau, Capitol Theatre, Passaic, N. J., two sellouts, Nov. 5-6.
- **BOB DYLAN**—\$64,902, \$2,595, \$12.50, \$12.50 & \$10.50, Electric Factory Concerts, Leigh Univ. (Stable) Arena, Bethlehem, Pa., Oct. 25.
- **CHAPTRICK**—\$62,252, \$5,041, \$11 & \$9.50, Bill Graham Presents, Oakland (Calif.) Auditorium, Nov. 8, sellout.
- **BLUE OYSTER CULT, FOGHAT, WHITFORD ST. HOLMES BAND**—\$61,077, \$6,953, \$10.00, \$9 & \$8, Stardate Prods., Dana County Coliseum, Madison, Wis., Nov. 5.
- **MANHATTAN TRANSFER**—\$60,291, \$4,785, \$6.00, \$12.50 & \$11, Feyline Presents, Mammoth Gardens, Denver, three shows, Nov. 3-5.
- **JERRY GARCIA BAND, PETER ROWAN**—\$58,276, \$9,960, \$10.50 & 99, Electric Factory Concerts, Monarch Entertainment Bureau, Tower Theatre, Philadelphia, two sellouts, Oct. 31.
- **FRANK ZAPPA**—\$58,232, \$5,880, \$10 & 99, Electric Factory Concerts, Tower Theatre, Philadelphia, Oct. 29.
- **CHAPTRICK, KIX**—\$57,056, \$6,000, \$10.50 & \$9.50, Rock 'n' Chair Prods. Bakersfield (Calif.) Civic Auditorium, sellout, Nov. 2.
- **KING CRIMSON**—\$46,492, \$5,659, \$8.50 & \$7, Electric Factory Concerts, Tower Theatre, Philadelphia, two sellouts, Nov. 5-6.
- **LUBERACE**—\$45,880, \$2,471, \$19.50 & \$17.50, W. James Bridges Presents Memorial Hall, Dayton, Ohio, sellout, Oct. 27.
- **BLACKFOOT, DEE LEPPARD**—\$38,558, \$3,332, \$9.95, \$9.95 & \$9.95, Bill Graham Presents, Sacramento (Calif.) Memorial Auditorium, sellout, Nov. 6.
- **PAUL ANKA**—\$37,455, \$2,576, \$12.15, \$15 & \$12.50, Pate & Assoc. Prods., Bakersfield (Calif.) Civic Auditorium, Oct. 29.
- **CHAPTRICK, KIX**—\$36,583, \$3,600, \$11.50 & \$9.50, Rock 'n' Chair Prods. Stockton (Calif.) Auditorium, sellout, Nov. 3.
- **KID SPRINGFIELD**—\$31,300, \$3,618, \$9.50 & \$8, Paradise Island Prods., Music Hall, Cincinnati, sellout, Nov. 8.
- **BLACKFOOT, DEE LEPPARD**—\$30,944, \$3,619, \$10.00, \$9.50 & \$8.50, Sun shine Prods., Mid-Cent, Minneapolis, Oct. 14.
- **DEVO**—\$28,377, \$2,800, \$10.50, Electric Factory Concerts, Tower Theatre, Philadelphia, sellout, Nov. 7.
- **ALLMAN BROTHERS BAND, ATLANTA RHYTHM SECTION**—\$27,149, \$3,544, \$10.00, \$9 & \$8, Pace Concerts/Barry Menderson Presents/Premier Concerts, Hirsch Memorial Auditorium, Sheepshead, La., Oct. 17.
- **GEORGE THOROGOOD & THE DESTROYERS, SHORTY COCKTAIL & THE TABLE ROCKERS**—\$22,815, \$2,608, \$9.95, Sun Prods., Music Hall, Omaha City Auditorium, sellout, Nov. 8.
- **KING CRIMSON**—\$21,851, \$2,602, \$10.50, M.J. Leisure Entertainment Corp., Painter's Mill Star Theatre, Baltimore, sellout, Nov. 4.

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# Talent In Action

**DAVID LINDLEY**  
**14 KARAT SOUL**  
 Bottom Line, New York  
*Admission: \$8*

Most people know of veteran multi-instrumentalist David Lindley through his 10-year association with Quicksilver Messenger Service. Yet his playing is also accompanied by Brownie, an upright and varied as they are left nearly everyone totally unprepared for the bouncy, eclectic assortment of tunes that he recorded on his first solo album (E) *Rock*.

Lindley brought with him several of the music can't be used on his record for his Oct. 24 show here (notably George "Babo" Pomeroy on percussion and vocals, Jorge Caldeón on bass and vocals and Ian Wallace on drums). Switching on instruments back and forth (guitar, pedal steel, and an steel guitar), Lindley's singing and playing covered the physics, infectious bounce of his record throughout the 14-song, 90-minute set.

His delightful synthesis of folk, reggae and Latin was evident from start to finish, but particularly so on cover favorites: "You Better Call Me And The Sonus Blues," "Ske To Go Off My Rhythms," "El Paso" and "Merry Go Round." George "Babo" Pomeroy's percussive and vocal can't be a highlight almost unto themselves. On several songs, he produced amazing percussion "spikes" by pushing an aluminum gas can with wooden spoons.

Lindley's onstage demeanor was relaxed, playful and lighthearted. He gave ample credit to his band, and together they gave that most permanent of proofs, on the pleasure of accepting music as music: a rousing good time.

The live member a cappella group 14 Karat Soul began the evening with some memorable precision harmonizing and their syndicate lineup of showmanship. Each member took a turn in the spotlight during the 30-minute set.

THOMAS GABRIEL

**TEX BENEKE'S ORCHESTRA**  
 Sportsman's Lodge, Studio City, Calif.  
*(By Invitation Only)*

The lesser Salinas singer from Ft. Worth whose talents helped sell millions of records 40 years ago for Glenn Miller retains his potency as an entertainer with a 15-piece aggregation as scintillating in Los Angeles, where Beneke moved his permanent residence from St. Louis almost two years ago.

A crowd of about 400 was generous in its appreciation of Beneke's big sounds at NGLI AM's third annual Big Band Bash produced on Oct. 30 by general manager J. Kieren. And in the audience were Helen O'Connell, Ray Anthony, Big Man Gene Brown and other sales stars of the 1940s.

Rolie Bundock, acoustic bassist, is the only other member of the old Miller band working with Beneke, who relies on the Miller sound with a clarinet voiced after saxophones and a book dominated by ancient Miller warhorses: "Capitana's Chop Choo," "Sting Of Pearls," "Blue Rhythm," "The Mood" and "Promenade." It's 500 among them. That's Tex Beneke solo.

The music is eminently danceable. The solo gets an attractive lift. For what he does, Beneke does it well. Yet he might be more effective, and attract new and younger fans, if he were to perform a few current hits and deconstruct some of the trendiest old Miller charts. Four hours of memories surely comprise an overdose of nostalgia.

Thirty minutes of the band's debut were aired on NGLI AM with Chuck Cecil of "Swampy Years" syndication announcing it. It was just like the old days.

Well, almost

**MIK DEVLILLE**  
 Old Waldorf, San Francisco  
*Admission: \$6-10 advance*  
*\$8 day of show*

Because Willy DeVille's career germinated in San Francisco before blossoming in New York, he still has plenty of rabid local fans, who sold two enthusiastic full houses Oct. 22. Willy and his live-in band (all of whom played on the current Atlantic LP "Coop De Grace"), responded with a rousing 15-song, 10-minute set of passionate, lecherous Manhattan street ballads and rock riffs. The inherent street drama of the material, which DeVille mixed for all it was worth—even falling to the floor in low-stricken abandon on "Tear Drops Must Fall"—becomes far more compelling live than on the album which seems rather laid by comparison.

Deville surely has one of the most striking and unusual stage personas in current rock. What with his black suit and lavender shirt, high pale pompadour/punk hair, gold earrings and cool, rolling eyes, it's hard to see any possibility of stage fright and cranked it up to the level of top rock act.

Of course a truly stage person would hold solid songs and musicians back. It was a welcome sight, but not to worry on this account. The DeVille band pumped Willy up with rich, full, full octave accompaniment, with Louie Cortez driving stridently back in baritone, tenor and alto sax (as well as doubling on various hand percussion instruments), guitar Rick Borge working out on several axes and Kenny Margate filling plenty of nice space on both organ and keyboard. Tommy Price on drums and Joey Kato on bass kept the rhythm cranking smoothly. Deville helped lead his own cause with some effective work on both acoustic and electric guitars on several tunes.

Just about half the songs came from "Coop De Grace," among them "Love And Emotion," "Misty Tomorrow," "Love Me Like You Did Before," the Arthur Alexander cover "You Better Move On" and "Can't Do Without It," given a Red Hot torchy delivery with DeVille puffing set rousing and sincerely on a cigarette while rolling his eyes like a buttered martini. Among the standard tunes from earlier LPs were "Mind Up Shook Up Girl," "Spasm Stick" and the classic "Cuddle-Woo." **JACK McDONOUGH**

**JOSE FELICIANO**  
 Ritz, Los Angeles  
*Ticket: \$7.50*

"Motown's newest recording artist," as Jose Feliciano was introduced here Nov. 5, included in his 70-minute set a number of tunes by older Motown acts—from Marvin Gaye's "Let's Get It" and "The Love Train" to "I Wanna Be Like You" and "The Love Train." He also included a few of his own, including "I Wanna Be Like You" and "The Love Train." He also included a few of his own, including "I Wanna Be Like You" and "The Love Train."

That may have been just coincidence, but the remarkable diversity which permeated the set was not. Feliciano at one point belted from the microphone power chords in Jimi Hendrix's "Foxy Lady" to a mellow acoustic guitar solo. Elsewhere, too, the approach ranged from jazzy improvisation to full-on pulsating jamming.

In recent years Feliciano's music—at least his stage—has drifted towards easy listening blandness. All the Ritz, though, he and his three-man backup band forged a vital, spare sound.

Feliciano specialized in light, highly plastic tunes like Christopher Cross' "Never Be The Same" and Michael Jackson's "I Wanna Be Like You," which provided an ideal contrast for his more intense vocals and the hard-edged instrumental support.

The singer also showed an abiding stage quality in the form of humor. When one fellow yelled out, "Let's go, Feliciano," Feliciano shut back. "You're not my type."

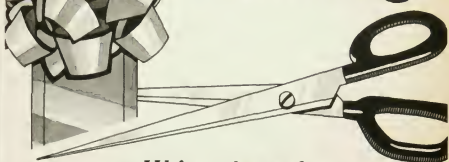
When he finally did perform his career launching version of the Doors' classic, it was rather perfunctory. Feliciano did a frustrated version of the song, hammering it at it. He should either do it properly or drop it altogether.

Feliciano also lacked the spontaneity that he had in his earlier work. "Just The Two Of Us," his bold, full-bodied version of the opening tune of the album, was a disappointment. Feliciano's own abjectly autobiographical "The Grouchy" did not help.

For that most part, though, the set's strengths overwhelmed its few defects.

PAUL GARDIN

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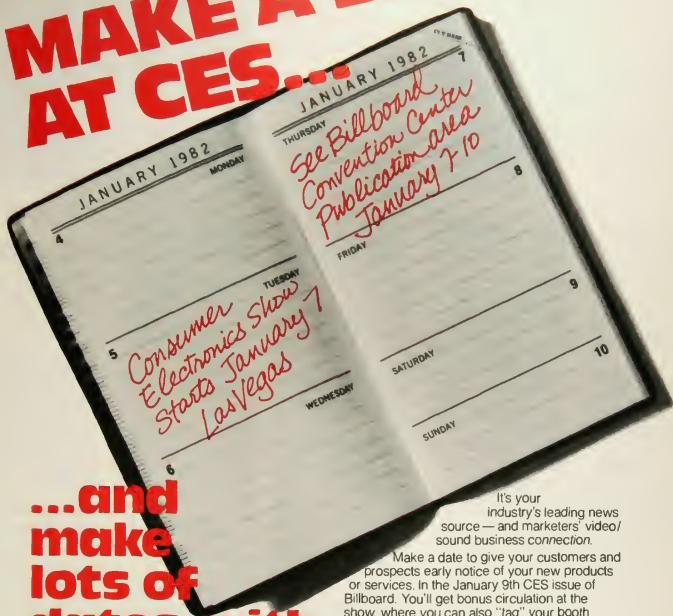
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At Home With Dr. Oz: One Of His Best Reports	90	<i>Empty Mile (Blue Belts)</i>	51	<i>It's Not Like You (B. B. King)</i>	60	<i>One More Time (The Roots)</i>	68
After Texas (Dixie Chicks)	94	<i>Empty Love (Blue Chicks)</i>	52	<i>It's High Time (M. Waters / G. Gooding)</i>	61	<i>One More Time (The Roots)</i>	69
At My Nephew's (Henry Brown)	95	<i>Forever On The Edge (G. Latham)</i>	53	<i>It's Not The Same (L. Brown)</i>	62	<i>One More Time (The Roots)</i>	70
All Right Now (Steve Gutter)	96	<i>Forever On The Edge (G. Latham)</i>	54	<i>It's Not The Same (L. Brown)</i>	63	<i>One More Time (The Roots)</i>	71
At Home With Dr. Oz: One Of His Best Reports	97	<i>Forever On The Edge (G. Latham)</i>	55	<i>It's Not The Same (L. Brown)</i>	64	<i>One More Time (The Roots)</i>	72
At Home With Dr. Oz: One Of His Best Reports	98	<i>Forever On The Edge (G. Latham)</i>	56	<i>It's Not The Same (L. Brown)</i>	65	<i>One More Time (The Roots)</i>	73
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At Home With Dr. Oz: One Of His Best Reports	101	<i>Forever On The Edge (G. Latham)</i>	59	<i>It's Not The Same (L. Brown)</i>	68	<i>One More Time (The Roots)</i>	76
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# Xmas LPs Can Boost Holiday \$\$

## Proper Display Is Retail Key To 'Short-Lived Sellers'

By KIP KIRBY

NASHVILLE—With several heavyweight like Kenny Rogers and Anne Murray joining the ranks of country artists releasing Christmas product, retailers are optimistic about what they hope will emerge as a strong holiday season.

Admittedly "short-lived sellers," Christmas albums nonetheless can account for hefty sales increases through the peak holiday buying season. Store managers use in-store Christmas merchandising to capitalize on their traffic, often positioning special Christmas LP bins near the cash register to take advantage of last-minute impulse buyers.

"Positioning is a key to selling Christmas product," says Norman Hunter, Record Bar's purchasing manager. Another key he stresses is stocking product just as early as customers want it—which he feels is getting earlier and earlier.

A few years ago, we'd start our in-store Christmas displays around Thanksgiving. Now customers expect to see holiday product featured by the second week in November," Hunter muses.

Along with high-visibility positioning, Hunter feels that cautious ordering plays an important role in a store's overall success with Christmas product.

"We buy to sell out, and we don't reorder any Christmas albums after early December to replenish stock," he explains. "I'll buy 15 titles of something that I know will sell well for us, such as Barbara Streisand's Christmas album. But then I'll only order one copy each of a variety of other titles."

Alan Gordon, manager of Nashville's Discount Records, thinks there's a new resurgence in Christmas music by major artists and finds holiday product easy to move when positioned properly and showcased appealingly, a sentiment echoed by Steve West, manager of Cat's Records, also in Nashville.

"Using a Christmas tree with albums gift-wrapped as presents underneath seems to inspire people to buy," West comments. "If you just put Christmas albums into a bin, with nothing to attract people's attention, it's a lot harder to move the product. Because these albums generally are impulse buys, display is real important."

Record Bar's Hunter notes that in

many cases, Christmas product is purchased by an older demographic which owns 8-track stereo systems. As a result, Hunter sees the move by major labels to phase out this configuration as a "slipup."

"The industry seems bound and determined to kill 8-tracks, once and for all," fumes Hunter. "Yet we sell an awful lot of 8-tracks for something that's supposed to be dying. I'll be interested to see how sales go this year when we're having trouble getting Christmas 8-tracks."

Jay Jacobs, president of Music Jungle/Paradise headquartered in Knoxville, has had Christmas displays up in his stores for more than a week in a special upstart section. Jacobs says he is not stocking any holiday 8-track Bill Costum, manager of Strawberry's in Boston, stocks Christmas releases on the lower level of his store, checking it with easy listening and classical product. He says he stocks 8-track in limited quantities, averaging approximately one 8-track to 30 cassettes of a title.

With CBS and PolyGram both setting a 50% ceiling for Christmas returns by dealers, retailers are being careful not to overbuy. However, most surveyed indicated they felt optimistic about the coming season for sales. They mention a more conservative, traditionally oriented mood prevailing among customers, coupled with a strong lineup of Christmas product to choose from.

Expected to be prime movers at retail in Christmas are holiday titles by Kenny Rogers, Anne Murray, Mickey Gilley, John Schneider, RCA's "A Chipmunk Christmas," Slim Whitman's second annual Christmas LP, and Elektra's 10-artists compilation package featuring Mel Tillis, Hank Williams Jr., Dave Rowland & Sugar, Johnny Lee, Helen Cornelius, The Judds, and the Gasser Brothers, Nancy Sinatra, Joe Sam, Eddy Raven and Sonny Curtis. These just previously issued catalog titles such as Emmylou Harris' "Light Of The Stable," "Country Christmas" by Loretta Lynn, Charley Pride's "Christmas In My Home Town," Willie Nelson's "Pretty Paper," Chet Atkins' "Christmas With Chet Atkins," the Statler Brothers' "Christmas Card," and a perennial favorite, Elvis Presley's "The Wonder of Christmas."

Although not seen as relevant at

the retail level, Christmas singles do receive play at radio and jukeboxes. The jukes, however, normally use the same holiday singles each year, buying only one or two new titles by well-known artists.

"We get pretty good response to Christmas singles," explains route man Louis Colett of Union Music Co. in Detroit which racks 200 Michigan-based boxes. "But it's hard to find the space to add new titles. You almost have to provide Bang Crosby's 'White Christmas,' Elvis' 'Blue Christmas,' Brenda Lee's 'Rockin' Around The Christmas Tree,' and Bobby Darin's 'Jingle Bells Rock.' And every bar and club in Guy Lombardo's 'Auld Lang Syne' for New Year's Eve. That doesn't leave much empty space for new releases."

Buddy Robinson, president of Music Operators Services in Fullerton, Calif., doesn't actively search out new Christmas singles unless he feels the strength of the artist will make it successful on the boxes he jobs.

He does add that if CBS releases a Christmas single off Mickey Gilley's Christmas, Al Gales' or Kenny Rogers' holiday single, he would definitely stock them.

For the most part, retailers are pleased with their holiday-product sales volumes, however, and say they plan no step-up to merchandise this specialty product more forcefully.

## TV, Radio Test For Franklin Set

NASHVILLE—The Franklin Mint Record Society is preparing a 100-record set called The Greatest Country Music Recordings Of All Time, to be sold by subscription. The set is being assembled and annotated by the Country Music Foundation here, which will share in the profits.

According to Stanley Walker, vice president and director of the society, approximately 1,100 cuts will be included in the collection. He says that 90% of the selections have been made.

CME scholars, or representatives the foundation designates will do the liner notes. Walker confirms Ads for the series will appear in "a wide range of general interest magazines and in very specific publications." Walker says. To date, ads have been placed in Time, Natural History, House & Garden, Esquire, Life, National Geographic and Reader's Digest. Plans call for some test advertising on radio and television.

Billed as containing "all the great hits, the milestone performances, rare out-of-issue pressings and previously unreleased recordings," the set now sells for \$9.75 a record. The Country Music Foundation's share of the sales is "about 1%," says Walker, with the balance going to the organizations' staffs.

## Folkways Raises LP List Prices

NEW YORK—Folkways Records, long-established folk and ethnic label, has raised suggested list prices of catalog, as well as new product effective Nov. 1.

All \$8.98 records are \$9.98, \$9.98, \$10.98, and two-record albums pegged at \$17.95 are now \$19.95.



STATELY PERFORMANCE—RCA artists Ray Stevens, left, and Sue Powell join Tenn. Gov. Lamar Alexander following their performances at a fund-raising dinner held for Alexander at Opryland Hotel in Nashville.

## ALBUMS ON TV

### Club-Owner's Package

CINCINNATI—In an effort to capture new avenues of record sales by combining the allure of local celebrities with nationally known acts, MCA Distributing here has joined forces with local singer/club-owner Bobby Mackey to promote a television album package.

Called the "Mackey Three Pack Of Country Music," the \$19.98 package includes three separate LPs—Barbara Mandrell's "Live" album, the Oak Ridge Boys' "Fancy Free" and Mackey's "Introducing Bobby Mackey." Also included are five passes to Mackey's nightclub.

The project arose from MCA Distributing's efforts to tap new sources of record buyers. "We decided that our best bet was to link up with something that was happening in the area," explains Walt Wilson, sales representative for MCA Cincinnati. "And up to 500 people a night to go to Mackey's country night club. That's a lot more traffic than comes through some record stores."

MCA approached Mackey with the idea of selling their product

in his gift store. Some frontline albums will be sold there, in addition to the label's \$3.98 midline country product. MCA is also providing display material.

Mackey and the MCA representatives then worked out the local tv marketing campaign, slated to kick off Monday (16). MCA provided video clips of the Oaks and Mandrell performing and picked up the initial production cost of the spot. MCA also sold the Mandrell and Oak Ridge Boys albums through Mackey directly for use in the tv package.

In addition to the tv spots, the package is also being advertised on Mackey's weekly syndicated radio show. The product is also being endorsed by Dale Turner, program director for country-formatted WSAI-AM-FM Cincinnati.

## PBS Series Sets Schedule

AUSTIN—Emmylou Harris and Rodney Crowell kick off "Austin City Limits" 1982 season Jan. 4. Also filmed for the thirteen 60-minute PBS programs are Kris Kristofferson with Billy Swan, Johnny Lee and Charly McSwain, and Jerry Reed and Chet Atkins with Jethro Burns.

Also scheduled to film segments are Willie Nelson, Ronnie Milsap, Merle Haggard, Earl Scruggs, Tim Gibbs and Roy Clark.

Several non-country acts are also on the slate for the show's seventh season, including George Thorogood and the Destroyers, David Olney and the X-Rays and Jazzmaniac Devil.



DALTON DAZZLES—Lacy J. Dalton performs at the Amusement & Music Operators Assn. convention at Conrad Hilton in Chicago. Dalton is one of the CBS acts appearing on the German television show "Musikladen" Thursday (19).



TOP 20—Taking a breather during a recent taping of the syndicated program, "Country Top 20," are, from left, Nancy Sinatra, Johnny Lee, T.G. Sheppard, Gail Davies and Con Hunley.

## CMA Selects New Officers

NASHVILLE—New officers for the Country Music Assn (CMA) were elected during a recent board of directors meeting here.

Chairman of the board is Rick Blackburn, vice president and general manager, CBS Records, Nashville. Ken Krugen, head of the Los Angeles-based firm Krugen & Co., is the organization's new president.

Elected to the post of executive vice president was the CMA's former president, Tandy Rasmussen, head of Top Billing International, Nashville. Barbara Mandrell was named senior vice president.

Voted to vice presidential posts were Bruce Lundvall, Elektra/Aylum Records, New York; Jo Galante, RCA Records, Nashville; Tom Collins, Tom Collins Productions, Inc., Don Zimmern, Inc., Capitol Records, Los Angeles; Hutch Carlack, Music City Record Distributors, Nashville; and Bob Sherwood, CBS Records, New York.

Also elected as vice presidents were Chic Doherty, MCA Records, Nashville; Dick McCullough, J. Walter Thompson, Chicago; Roger Sovine, Weik Music Group, Nashville; Stan Moren, Scotti Brothers Artist Management, Santa Monica; Irving Waugh, Irving Waugh Productions, Nashville; Barre Bergman, Record Bar, Durham; and Andrew Wickham, Warner Bros. Records, Los Angeles.

Harold Moon, PRO Canada, Ontario, was named international vice president for the CMA, while Drew Taylor, Drew Taylor Organization, Scotland, was voted second international vice president. Elected secretary was Bill Lowery, L. Music Group, Atlanta, while Buddy Killen, Tre International, Nashville, was named assistant secretary.

Named to the treasurer's post was Lynn Shultz, Capitol-EMI America/Liberty, Nashville Don N. Nelson, Don N. Nelson & Assoc., San Diego, will serve as assistant treasurer. Elected sergeant-at-arms was Joe Sullivan, Sound Seventy Corp., Nashville. Jim Halsey, Jim Halsey Co., Tulsa, was named assistant sergeant-at-arms. Bill Anderson was elected historian.



MEMPHIS MOMENT—Scotty Bros. artist Fred Knoblock, center, prepares to sing "Memphis" for Mike Douglas and Florence Henderson during a recent taping of the "Mike Douglas Entertainment Hour."



LIVE BROADCAST—Steve Warner, left, and Gary Morris, center, join host Chuck Morgan on his late-night WSM AM broadcast from Opryland Hotel during country music week.

## USO Books Country Acts For U.S. Troops

NASHVILLE—In providing entertainment for American troops abroad and for patients in state-of-the-art hospitals, the USO now books more than 100 acts a year—15% to 20% of which are country-music oriented.

Financial and equipment restrictions, however, as well as the sites and lengths of tours, keep the service organization on constant lookout for new talent. Kevin McCarthy, talent coordinator for the USO, estimates that only 10% of the acts at any given time are of "celebrity" status. The remainder is made up of little-known show groups.

Says Phil Gaffin, world director of public information for the USO, "The problem is availability. We would love to send more celebrities—including country acts—overseas." Entertainers selected for USO tours receive no performance pay as such. Instead, each is given a \$50 daily allowance for rooms and meals. "They're paid seven days a week—from the time they leave their door to go on the tour until the time they return," McCarthy explains. "Usually they stay in military quarters and have the same rights and benefits as officers."

McCarthy says name acts receive no more benefits than unknowns, except that they are accepted for tours much shorter than the conventional length of four to six weeks.

The organization now works with the Department of Defense under

the "DOD/USO" logo in booking and arranging tours. "Once we get a show together," says Gaffin, "we turn it over to the DOD at a point of departure and then the DOD becomes responsible."

Even though the target audience for the shows is made up primarily of 18- to 22-year-old males, McCarthy says the demands are for a wide variety of music—"from country to salsa." Acts that can do different styles, he notes, are preferred.

Periodically, a military oriented corporation will sponsor an act, paying its regulation daily allowance and absorbing promotional costs. Gaffin notes that such shows usually have "a little spiff upfront and maybe something to give away during the performance." But basically, he says, these shows are simply looked on as additions to the USO's normal offerings.

Transportation costs and the bareness of some venues, McCarthy points out, require that an act's equipment be kept at a minimum. Acts are not allowed to do their own bookings during days off on the tour.

Area coordinators watch the shows and report if a group should be recommended for other tours or removed from the organization's roster. Material must be cleared with the DOD/USO before being incorporated into a show. McCarthy says, adding that this is generally done in the audition process.

Stressing the voluntary nature of the touring, McCarthy says an act can count on no financial gain or career boost "unless it can hire a TV crew to tape the shows, as Bob Hope used to do."

## Orion Single

NASHVILLE—Sun Records used an unusual method in choosing Orion's current single, "Some You Win, Some You Lose," polling fans, distributors and key accounts.

Some 2,500 questionnaires were mailed out at random to members of Orion's fan club, asking them to list in order their favorite cuts on its current "Fresh LP." An additional 700 forms were sent to all the label's distributors and key accounts. Those polled were given approximately two weeks to return the questionnaires. As an added incentive, a drawing for a Sun jacket was held for those who responded to the questionnaire.

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## Clark To Keynote Seminar

NASHVILLE—Dick Clark is set to be the keynote speaker of what is expected to be the biggest Country Radio Seminar ever next February.

Frank Mull, executive director of Organization of Country Radio Broadcasters, which sponsors the seminar, says the gathering, set for Feb. 26-27, will be moved to the Opryland Hotel this year after several years at the downtown Hyatt because of an anticipated "tremendous growth" over last year's attendance of 450.

Topics to be covered include a "Daytimers Session," detailing problem areas for daytime broadcasters; a "Competition" panel discussing types of radio competition such as cable television; FCC and EEO; with representatives from the FCC and Equal Employment Opportunity bureau outlining the effect

regulations have on a station's operation; "Career Development—You and Them"; "Radio-Records-Trades," with radio personnel, label executives and trade publication representatives; and "Computers For All Applications."

Other sessions include "Agribusiness," a presentation on getting the most revenue from agricultural programming; "People Management and Motivation"; "Building It And Building On It" dealing with positioning a station within the marketplace; and the "Radio Doctor" panel. Rounding out the agenda will be sessions on sales, advertising and promotion and an informal discussion on "ARB Engineering—Salaries."

Lunches will be hosted by the Country Music Assn. and the Academy of Country Music.

## Atlas Offering Packages

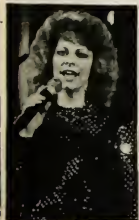
NASHVILLE—The Atlas Artist Bureau is offering talent buyers a series of "mini packages" that features a Grand Ole Opry or Hee Haw star accompanied by two other lesser known acts.

Have Jones, agency president, says the packaging is designed to save both the talent and the talent buyer money. The acts, he explains, can cut corners on equipment, backup and transportation costs, while the buyers are relieved of providing backup hands for single acts and the need to assemble their own package shows through separate agencies.

Four packages now being pushed are Justin Tubb, Ruby Falls, and Deville Holly & the Vanishing Breed; Jack Greene, Bobbie G Rice and Ted Burton & the Alligator Band;

Kenny Price, Bobby Lewis and Wyatt Webb & the Tennessee Volcanoes; and Dave Dudley, Jimmy Gately and The Bill Sterling Show. Jones says his packages are up about 10% in cost over last year and that he anticipates holding to his 1981 prices through March, 1982. The packages, he adds, can be moved in any combination and that all acts are still available separately.

Although he says his acts have opened no new venues, Jones reports that he is increasing his college bookings. These, he notes, are particularly interested in the older or more traditional country acts. "But," he adds, "they won't talk to you about a single act, because they have no bands to back them." Of his client, Ernest Tubb, Jones says, "There are more young people at his concerts now than ever before."



MERCURY'S McENTIRE—Reba McEntire sings "Today All Over Again" during a recent taping of the "Mike Douglas Entertainment Hour."

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## WEMBLEY FEST SETS 30 ACTS

NASHVILLE—Nearly 30 acts are slated for the Silk Cut Festival at Wembley, England, April 9-12, 1982.

Presented by Mervyn Conn, the event's name has been changed from the International Festival of Country Music to the name of the cigarette firm which is sponsoring the fest for the second year in a row.

Ten acts are appearing at the 14th annual event for the first time—Roy Orbison, Kris Kristofferson, Billy Swan, Mel Tillis, Terry Gibbs, Guy Clark, Porter Wagoner, Wendy Holcombe, Grandpa Jones and Jerry Foster.

Rounding out the lineup are Don Williams, Jerry Lee Lewis, Krazy Bailey, Roy Clark, Marty Robbins, Kitty Wells, Jeanne C. Riley, Bo Diddley, Jimmy C. Newman, Ronnie Prophet, George Hamilton IV, Lloyd Green, the Nashville Superchicks, Terry McMillan and the Dillards. Also appearing are English acts Lonnie Donegan, Rose Marie and the Ronson Rd. Show.

For the first time, a gospel festival will be held in conjunction with the country extravaganza (Billboard, Oct. 31).

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We're doing even more to make the most of our gas and our gas dollars—little things we do almost without thinking.



Like: Checking tires, wheels and brakes regularly. Correct tire pressure saves gas and proper wheel alignment not only conserves fuel but helps prevent unnecessary tire wear. Make sure your brakes both grip and release properly.

## LITTLE BY LITTLE, IT ALL ADDS UP.



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## Country Chart Fox

By ROBYN WELLS

For the third time this year, Mark Williams Jr. has "taken his name off the top of the charts" to paraphrase a line from the most recent song to put him there: "All My Rowdy Friends Have Settled Down."

In fact, Williams' three chart toppers this year—"Texas Women," "Ours On My Mind" and "All My Rowdy Friends Have Settled Down"—outnumber all of his other No. 1 tunes scored over the previous years. That feat goes to credit the current hit Williams was "All For The Love Of Sunshine" which was released on MGM in 1980. "Eileen Rivers" was his only other tune to hit the top, turning the trick in 1972 for MGM.

And Mark Jr.'s 1981 track record equals the best year his father experienced in terms of country longevity: In 1953, Hank Williams had three No. 1 tunes on the chart—"I'll Never Get Out Of This Town Here," "Kissin' Cousins" and "Take These Chains From My Heart."

In addition to his singles success this year, Williams also currently has seven albums on the chart for the fourth week, a new one, more albums or one label than any single solo artist has ever had on Billboard's Hot Country LPs chart since its inception in 1964. Here's the list, which makes up an entire CD's worth of cataloging, and current chart position: "The Pressure Is On" (3), "Roady" (20), "Family Tradition" (28), "Don't Forget" (34), "Whiskey Bent And Hooked Broad" (36), "The New South" (41), and "Hunts Old And New" (47) (all but no shadow). The all-time leader on the album chart is Fred Perry, who posthumously posted 12 LPs off the R&B label, in 1957. The time he dropped Perry only had one album on the chart "Moody Blue," which was in the third spot behind Hayden Jennings' "Oh Wagon" and Willie Nelson's "To Lotta From Willie." The next week "Moody Blue" catapulted to first, a position it held for 10 weeks.

Meanwhile, the Presley catalog flooded the LP chart until an even dozen were represented for three weeks in 1977—"Moody Blues," "Wet Comes To My World," "Pure Gold," "Legendary Performer, Vol. 1 & 2," "His Hand In Mine," "Today," "Presley Blvd." and "How Great Thou Art." "The Soul Sessions"—Live At Madison Square Garden and "Live In Concert." The late hit finally delivered "Moody Blue" and solidified the chart for five weeks before being displaced by Linda Ronstadt's "Simple Dreams."

In 1981 Presley albums also charted on 1977—"Eyes Sing The Wonderful World Of Christ" and "But by the time it made its appearance, "Presley Blvd." "The Soul Sessions" and "Live At Madison Square Garden" had already fallen off the chart.

This week, three women in the top 10—Barbara Mandrell, Sylvia and Anne Murray—lose their status in one full week and seemingly their chance to score a second No. 1 single this year. Murray has only managed to rack more than one on a chart topper per year since in 1979, she shot to the top three times—"I Just Got In Love Again," "Shadows In The Moonlight" and "Broken Hearted Man." Mandrell has yet to manage more than one topper per year. And Sylvia scored her first No. 1 tune just this year.

Close to 20% of this week's chart is composed of efforts by groups or duets. Representing the chart are the Oak Ridge Boys, Larry Gatlin and the Gatlin Brothers Band, Timpaland and the Gasser Brothers, Alabama, the Statler Brothers, the Wright Brothers, Calumny Jane, the Supers, Gay Cowboy Band, Cedar Creek, Mountain and Silver Creek. On the duet side are Cowboy-Hans & Don Williams, the Ballenger Brothers, David Frazier & Shelly West, the Kendall, Jim Reeves & Patty Loveless, and Mel Street & Sandy Powell.

## ACM's New Division

LOS ANGELES The Academy of Country Music (ACM) has created a non-voting associate membership division for fans and non-industry people, thereby eliminating these groups from voting for the organization's annual Hot Awards. \$10 is the annual fee for the associate membership division. Yearly dues for the general membership, which retains voting rights, is now \$20. Presently, no further applications are being accepted for general membership.

## Billboard Hot Country LPs

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Week	Artist, Label & Number	Week	Artist, Label & Number	Week	Artist, Label & Number	Week	Artist, Label & Number
1	2	3	4	5	6	7	8
1	★ 2	11	THERE'S NO GETTING OVER ME Barry Manilow RCA A&J 8030	41	43	34	GREATEST HITS ▲ Rayman Jennings RCA A&J 5170
2	1	36	FEELS SO RIGHT ▲ Melanie PCA A&J 5169	42	41	43	THE NEW SOUTH Iron Horse Music Co. 5150
3	1	24	FAMILY FREE ▲ The Oak Ridge Boys RCA 5209	42	46	106	THE BEST OF EDDIE ARBETT Columbia 44 725
4	4	11	LIVE Barbara Mandrell MCA 5161	43	45	34	WE DON'T KNOW ME Mercury Music Co. ECA 5161
5	5	12	THE PRESSURE IS ON Hank Williams Jr. MCA 5205	44	40	4	I'M A LADY Mercury Music Co. ECA 5161
6	6	9	GREATEST HITS Melanie PCA A&J 5169	45	53	3	WAITIN' FOR THE SUN TO SHINE Rayman Jennings RCA A&J 5170
7	7	13	STEP BY STEP Linda Ronstadt Capitol ST 3136	★	46	106	SONGS FOR THE MANIA THAT TRIED Mercury Music Co. ECA 5161
8	8	18	SPECIALLY FOR YOU Barbara Mandrell MCA 5161	47	29	9	HABITS OLD & NEW Hank Williams Jr. MCA 5205
9	9	15	GOOD TIME LOVIN' MAN Hank Williams Jr. MCA 5205	48	23	31	I LOVE EM ALL T.G. Shepherd
10	11	9	HOLLYWOOD, TENNESSEE Carpenter Music Co. CMA 5161	49	54	5	MIDNIGHT CRAWL New West Country Music NW 752
11	10	20	SHAME YOUR LOVE ▲ Kenny Rogers Liberty 100 1872	50	59	185	STARDUST ▲ Mercury Music Co. ECA 5161
12	13	5	WE'VE GOT OUR HEART ON ME Neil Young Full Moon Record SS 141	51	50	60	GREATEST HITS ▲ Hank Williams Jr. MCA 5205
13	14	35	SEVEN YEAR ACHE Clayton Kershaw RCA A&J 5161	52	38	29	ONE TO ONE Ed Bruce MCA 5161
14	15	60	GREATEST HITS Clayton Kershaw RCA A&J 5161	53	55	26	CARTOON OF THE FAMILY NAMES David Frazier & Shelly West
15	16	57	I AM WHAT I AM Kenny Rogers Liberty 100 1872	54	47	4	LOVIN' HER WAS EASIER Timpaland and the Gasser Brothers Liberty 100 1872
16	17	35	JUCE Kenny Rogers Liberty 100 1872	55	61	4	FRAGILE HANDLE WITH CARE
17	12	26	SURROUND ME WITH LOVE Carpenter Music Co. CMA 5161	56	52	26	JUST CAN'T FIND THE COUNTRY MEMBERSHIP
18	21	7	TOWN & COUNTRY Rayman Jennings RCA A&J 5170	57	51	4	WHERE DO YOU GO WHEN YOU DREAM
19	20	42	ROWDY Barbara Mandrell MCA 5161	58	56	28	WHEN DO YOU GO WHEN YOU DREAM
20	21	16	TAKE IT EASY Linda Ronstadt Capitol ST 3136	59	57	4	ROONEY CROWELL Mercury Music Co. ECA 5161
21	22	6	NO GUILTY Linda Ronstadt Capitol ST 3136	60	62	17	ENCORE George Jones Epic ECA 5170
22	23	76	MY HOME IN ALABAMA Alabama MCA A&J 5161	61	49	17	RAINBOW STON Mercury Music Co. ECA 5161
23	24	9	FAMILY TRADITION Hank Williams Jr. MCA 5205	62	66	6	BEHAVIOR IN THE BRIGHT LIGHTS ARE GLORIOUS
24	25	19	GODS ARE DIAMONDS Shirley Dole RCA A&J 5161	63	67	31	OUT WHERE THE NIGHT LIGHTS ARE GLORIOUS
25	26	42	I'M COUNTRY The Statler Brothers RCA A&J 5161	64	68	31	DRIFTER Carpenter Music Co. CMA 5161
26	27	58	GREATEST HITS Hank Williams Jr. MCA 5205	65	70	54	LOOKIN' FOR LOVE Johnny Lee Atlantic 5161
27	28	20	AM I Carpenter Music Co. CMA 5161	66	66	6	SLEEPING WITH YOUR MEMORY
28	29	17	WITH LOVE Hank Williams Jr. MCA 5205	67	72	18	SHOULD I DO IT Timpaland and the Gasser Brothers
29	30	19	LEAVE ME ALONE The Statler Brothers RCA A&J 5161	68	73	19	URBAN CHIMPUNK The Statler Brothers RCA A&J 5161
30	31	55	GREATEST HITS Hank Williams Jr. MCA 5205	69	74	5	LOVE NEVER DIES Carpenter Music Co. CMA 5161
31	32	71	HOLLYWOOD Carpenter Music Co. CMA 5161	70	64	8	HEART TO HEART Ed Bruce MCA 5161
32	33	4	ONE NIGHT STAND Hank Williams Jr. MCA 5205	71	65	61	THAT'S ALL THAT MATTERS
33	34	9	ON MY NEVER Neil Young Full Moon Record SS 141	72	51	14	MORE GOOD TIMES Jimmie Davis RCA 5170
34	35	106	WHISKEY BEAT AND HELL BOUND Hank Williams Jr. MCA 5205	73	58	8	LET IT GO OR A FEELIN'
35	36	23	BIG CITY Hank Williams Jr. MCA 5205	74	69	23	PLEASURE Don Frazier & Shelly West
36	37	41	DESPERATE DREAMS Linda Ronstadt Capitol ST 3136	75	71	36	SOMEWHERE OVER THE RAINBOW
37	38	49	LIVE Hank Williams Jr. MCA 5205				

★ Stars are awarded to those performers showing greatest sales strength. —Superscripts are awarded by those stars showing greatest quartile performance on the current week's chart. —Percentages are awarded by the industry. All of America now has over 500,000 copies. (Data collected by the industry.) All of America now has over 500,000 copies. (Data collected by the industry.) All of America now has over 500,000 copies. (Data collected by the industry.)



# Country Nashville Scene

By KIP KIRBY

Anybody watching a recent Sunday night edition of CBS TV's "Entertainment Tonight" caught an interesting exchange between Willie Nelson and one of the show's hosts. The inter view apparently took place in Nashville when he was in town for DJ Week activities, and the conversation centered on his rumored new label. Sure enough, Nelson confirmed that he plans to revert to *Lost Star Records*, and also mentioned that he and *Waylon Jennings* have been in the

studio working with producer *Chris Munson* (who built Willie's own record studio in Austin this year).

When the interviewer asked Nelson what label he thought the LP would be released on, the singer winked broadly into the camera and replied, "I don't know exactly what has to be done before this thing gets to be issued, but CBS and RCA have the nice folks they are, I'm sure it'll work out here." Which means, no doubt, the *Wilder/Warner* project won't be out on *Lost Star*-but beyond that, it's anyone's guess how the labels' respective legal departments will arrange it.

Speaking of intriguing studio projects: *Kenny Rogers* is in the midst of one now. Rogers' next LP, clearly album will feature two different producers, each scheduled to do two cuts. Tagged for the occasion are *Larry Butler*, *Reb Maltz* and *Randy Goodman* (all based in Nashville) and *Val Eason* and *Lowell Richie* (in Los Angeles). Butler, of course, used to be Kenny's longtime producer; Maltz and Goodman produce *Dottie West*; and Gary Stewart big this year with *Ken Carson*, who produced Rogers' current album, "Share Your Love." According to Ken Rogers, the singer's manager, the project was Kenny's idea from the beginning. It definitely shows his desire to grow and expand musically, which in this case, doesn't appear to hurt his career one bit, as he continues to make friends at the top of both country and pop charts.

In spite of the recently upsurge *Capitol* Midnight story in this column has a happy end note. Not only did WUSN FM put the *Capitol* back on the air, the station has made him its most devoted "Star," played *Midnight*, "All they told me was, 'Don't go overboard, and don't get berserk with the music.'" (So far as we can tell from occasional three time teasers of the *Capitol* on air, he hasn't.) Though he admits that having himself into the studio caused him to protest what he viewed as WUSN's "unofficial" fall into "formatization" he may not have been right. *Midnight* still believes he made his point that way. Judging from the tremendous response his suspension drew from listeners and industry personnel, he does indeed seem to have accomplished his goal!

Paying tribute to one of its greats, the city of Nashville has renamed one of Music Row's streets "Ray Claitor Place." The street sign for the tiny two-block area bearing Claitor's name was unveiled at a special dedication ceremony by Nashville mayor Richard Fulton last week.

No doubt a new single which should be arriving in programming desks about now will stir up some controversy. The record is titled "Let's Give The King A Hand," and was cut by a young singer named *Jimmy Angel*, who has more than a passing resemblance himself to Presley and attended the same high school in Memphis. As yet theory is that Elvis should be remembered for his music, not for the reported excesses which marred his later years. On the record, which was rush-pressed for release, are the four duetmates and DJ Fontana, original members of Presley's onstage entourage.

*Ogryland* U.S.A. set its own attendance record last season when it totaled a hefty 7,249,993 visitors to the Nashville theme park. According to *Ogryland*'s manager, *Julio Perdomo*, music played a big part in this escalation, the park staged the *Orange Bowl* halftime show for New Year's Day 1981, and hosted an NBC network special called "Ogryland's Night of Stars" and *Waylon Jennings*' "Tomorrow" show last

week. (These "stars" were Diana Goodson and Mark Barrett.)

*Gene Watson* appears in 101 markets as "Country Top 20," segueing among other things, *Hank Williams Jr.*'s newest No. 1 hit, "All My Rowdy Friends."

*Loretta Lynn* just gets around the TV dial these days. To promote her forthcoming LP, she's been appearing on "Today," "Good Morning America" and "The Tomorrow" show within the space of two days. Her candid and charming appearance to win over the hosts of all three programs, especially Tom Snyder, who looked fascinated by Lynn's accounts of her "ESP" experiences, and her reaction to the final screenings she ever saw of "Cool Men's" Oughlin. Speaking of Loretta, can't she be scheduled to

play L.A.'s Forum with *Kenny Rogers* on New Year's Eve?

He has that *Alabama* gig stuck on an album for it. *Knoxville* with 20 female fans, but long ago—and that the elevator remained stuck for almost an hour.

*Salem* is a pearl on "The Dean Martin Christ mas Special," which will air in mid-December. A bit of trivia about *Joe Sam's* first Elektra single, "Sweet Night." Seems it was Sam's mother, wearing the singer from *Maestro*, who supplied him with the second verse's words before he went into the studio to cut it. Of course, she had all the words? Why, is the church bell when the west happened to have with her purse.

"Hee Haw" comedian *Archie Campbell* is now

writing an "advice column" for a *Knoxville* newspaper, in which he offers his straight into everything from marriage to the government. During a recent visit to Nashville, *William Whittman* dropped by the Grand Ole Opry to see his friend *Dale Houston*.

*Singer David Newman* showed up a two nights at the *Lost Star* not long ago in *Manhattan* Room, in *Louisville*. By this *Lost Star* has 500 seats.

To promote *Gene Goodenough's* new single, "Low Meets Gains Easy." The singer visited the Nashville friends with personalized "Pick of the Litter" tote bags and T-shirts. That's not all, though, since the tote bags were tiny kilens donated by a local pet shop as he had the best of their litter for a brief interview with *Scene*, Helen said that she was writing all the

time. In fact, I almost can't stop writing to do anything else these days." Since she is a fine songwriter as her own, expect more originals on her upcoming Elektra LP.

Just When You Thought You'd Seen Them All comes another awards show. This one is called "International Country Music Awards Gala," and will be sponsored by *McK Lyle*, general manager of *Little Giant Records* and the *Music City Song Festival*, and *Ralph Murphy*, president of *Public Music* in Nashville. No details have been set yet, stay tuned.

*Polygram Records* as Nashville hosted a premiere of the film "The Pursuit Of G.D. Cooper" the film's soundtrack includes cuts by *Waylon Jennings*, *Jessi Colter*, the *Warshall Tucker Band* and *Rita Coolidge*.

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### Young Movie

NASHVILLE—MCA artist *Frank Young* will be featured in a singing and speaking role in the movie "Country Crossover," based on the life of country-rock singer *Buddy Knox*. Filmed in Dallas, the project is set for a January release.



## FOR SELECTIONISM

## RCA Pacts Welch

Continued from page 1

using some material in a promotional vein for Welch's new RCA LP.

According to Welch's attorney Mickey Shapiro, who's been instrumental in helping shape the arrangements of a videocassette of the concert will also surface next year. Details of that will follow.

According to Chuck Mitchell, director, special programs, RCA Selecta-Vision, the Welch disk signals the first of a series of original music projects.

The firm, from the outset, has maintained that music will play a continually more important programming role in its software catalog.

At present, the Selecta-Vision catalog features a number of music programs, all material however, that was licensed elsewhere. They include such titles as *Blossoms*, "Eat To the Beat" (Elton John in Russia), "A Grateful Dead concert, a Fleetwood Mac documentary and concert, a Paul Simon concert, and the movies *"Gimme Shelter"* (the Rolling Stones) and film director Martin Scorsese's "The Last Waltz" (with the Band).

Mitchell points out that RCA has

at least 10 other music videotape projects which are being examined "in a serious way." Music video projects, he adds, will not just be taped concerts but will move into conceptual as well as other approaches.

It depends on the artist," observes Mitchell, "and what their particular creative needs are. Some are interested in concerts while others tend to be more inclined in the abstract or conceptual area."

Mitchell confirms that because of the obvious relationship between RCA Records and RCA Selecta-Vision, major RCA artists are involved in music videotape discussions. But the giant software firm is anxious to talk to other artists as well.

The participation by Fleetwood and Nicks in Welch's video isn't the first time members of Fleetwood Mac have given the group's former guitarist a solo career. The Fleetwood was drummer on "Sentimental Lady," a top 10 hit for Welch four years ago, which was co-produced by Lindsay Buckingham and Christine McVie (with John Carter). It was Welch's biggest hit on Capitol, and spurred his "French Kiss" LP to platinum.

## Music Monitor

**LOOKING FOR TROUBLE.** Jerry Warner has directed the "Trouble" and "It Was I" videos for Lindsey Buckingham. The former video features his guitarists and six drummers. Those included are Mick Fleetwood, Bob Welch, Walter Egan among others. Produced by Gowers, Fields & Flattery for Elektra Records, the videos were shot in Los Angeles. Also for Gowers, Fields & Flattery, Russell Mulcahy has shot the "Tonight I'm Yours" and "Young Turks" videos for Rod Stewart. The former was shot in a swimming pool at Sunset Marquis hotel in Hollywood while "Young Turks" was filmed on the streets of Hollywood. Kenny Ortega provides the choreography for "Young Turks." The video film is also doing the new Kiss tracks, "World Without Heroes" and "I Wanna Be the Album," "Music From The Elder." Bruce Gowers is directing in New York.

**PEPPERMINT VIDEO.** John Richard Productions in New York begins taping next month for "Live At The Peppermint Lounge" for the USA Cable Network. The show, hitting the air in January, will be part of the "Night Flight" package and feature whatever acts are playing at the venue. According to Richard, the talent involved will be music acts along the lines of *Sisouise & the Banishes* or the *Bush Tates*.

**GATLIN TAPE.** Larry Gatlin & the Gatlin Brothers Band recently completed a video for CBS Records with "What Are We Don't Lonesome." Working on the project were senior director/cinematographer **Marcel Ball** and chief editor **Terry Climer**, producer **Kitty Moon** and art/lighting director **Wendell Davis**. It was shot at the Tennessee Performing Arts Center in Nashville by Scene Three of Nashville.

**STRAY VIDEO.** Artists act **Barry Manilow** and **Arista U.K.** rockably bank the **Stray Cats** are the subject of two new videos directed by **John Grant** for Millican Grant Productions. For Manilow, the songs chosen are "Let's Hang On" and "The Old Song." Both were shot in Los Angeles. Though the former initiated one of Southern California's trademarks—a drive-in theater. Though the **Stray Cats** are New York-based and London-based, their video of their "Little Miss Prissy" song was recorded at Los Angeles' Roxy a few weeks back.

**Music Monitor welcomes submissions from record companies, video producers and management firms regarding artists' current video activities. Please include the artists' name, songs to be recorded, producer, director, studio and for which purpose the video is intended.**

Send items to: Music Monitor, Billboard Magazine, 1675 Avenue Blvd., Los Angeles, Calif. 90009

## 'WE'LL SEND CUSTOMERS ELSEWHERE'

## Cable's Push Nixes Warner Video Rental Plan

By BETH JACQUES

**LOS ANGELES.** When Warner Home Video Launches its rental plan in the Los Angeles area in the new year, it's going to be without state-of-the-art video/audio rental outlet Nickelodeon.

Both WHV and RCA Distributing think the operation—unique in its push Century City mall location adjacent to Beverly Hills—is a showcase WHV has even cut training films on the premises.

"Warner's is one of the best companies to rent with, but we're totally disappointed," says co-owner Russ Berens, who would like to see a WHV rethink on the policy.

"It's not good business and it's not going to stick—at least not at this store. We're not going to participate. We'll have to send customers someplace else."

This is the nub of the rental store policy which prides itself on keeping complete stocks of every available title. At a time when other retailers hold perhaps 100 videotapes, Nickelodeon is in stock with every title available in both CED and LaserVision formats.

They never sold out, Berens says, and stock up to 10 in VHS and seven Beta units of every videocassette available, with the exception of some X-rated product. Major hit titles are backed up with 25 to 50 pieces on open floor display; a special-order service fills in temporarily non-available items.

Nickelodeon now holds "at least 50 percent of everything in the Warner Home Video catalog—some 120 titles. The shop will sell them off and opt out of the rental scheme."

Currently, the store's WHV material have the option of returning videotapes—which they have bought and paid for, Berens says—and the company for rental. Returning, Alice free of charge of the product for six months, the tape will be returned again for destruction. While there are indications policy may have been thinking of allowing WHV product to rent and sell simultaneously. Currently product will not be shipped for sale after the rental policy comes on in area.

Warner hasn't intended to feed back at street level," Berens claims. "The plan isn't profitable for retailers and it gives the customer no way to own a tape legally." Furthermore, Berens says, it gives a shot in the arm to bootleggers and pirates. Ultimately the scheme may even prove unworkable for WHV.

According to Nickelodeon in-house figures, holding a rental stock of two VHS and one Beta tape (the minimum needed for customer service) VHS outsells Beta at the outlet two to one) for just 55 cents, cherry-picked from the current 100 plus catalog would cost the store \$34,320 per year.

"I know better than that," Berens says.

He derived the figures from a low-end price placed to WHV of \$4.00 per week (minimum six weeks) per tape. The cost of \$30.54 per day Warner puts on per day rental ("Not around here," Berens said) and a turnover twice a week per title.

Berens and store manager Jerry Kennedy—who turns all merchandise at least six times per year—think those estimates are optimistic.

Only the biggest hits rent quickly, and then only in the first weeks of re-

lease. The market then cools, waiting for the title to come up on network or cable. Berens and Kennedy also maintain that many titles simply don't get out at all. As for classic tapes, customers want to own them.

Berens also thinks the 10 to 1 rental split on which WHV has based its thinking is deceptive. Nickelodeon has rented just three Warner titles in the five months they have offered a rental service.

"You take Dumbo," Berens said. "That's a monster hit, and you rent that perhaps four times a month. Maybe I can rent 'Superman II' in the first week it's available."

"You have to rent 10 tapes to make the same volume as selling one," Berens added. And while rental figures look like all profit compared to the costs of carrying inventory, Berens says the store can't make the same money—around \$10 on a \$50 list tape. Rentals also add "10 times the bookkeeping and 100 times the aggravation."

Video sales accommodate a markup-up between 30%-33%. The rental volume of Nickelodeon's video department was more than \$2 million in the last 12 months. Berens estimates rental income would bring in only a fraction of that sum, perhaps 1%.

"It's not profitable for us," he said. "It's also a license to steal."

WHV requires a \$100 a minimum deposit, collected by the rental outlet. The retail outlet can ask for more, to further indemnify itself against theft.

"Money is no deterrent," says Berens. "It doesn't matter if you're from the East or the West Coast, and someone wants a first-run, high quality print of a non-available title like 'Alice in Wonderland' compared to a competitively-priced second-run. That's the way it is. Berens queries "He's going to walk with the tape—and I'm not going to lose goodwill by accusing customers of stealing."

Nickelodeon has lost three copies of "Alice in Wonderland" and 8 to 10 copies of "Dumbo." Both are in the Walt Disney rental-only catalog. Disney offers no return or interest of titles for either sale or rental under separate agreements, with the exception of "Alice in Wonderland" and "Dumbo," which are rental-only items.

Berens says rental-only also encourages piracy.

"What's anyone who wants to own a tape going to do? He'll take the rental cost with a friend with a videocassette recorder and buy a blank tape and a couple of leads."

Seven days after "Superman II" was taken out on a rental, it was by WHV in Texas. Berens was offered a duplicate master. The day after the Texas shipment, bootlegs were on sale in San Francisco.

"I have heard a lot of bootlegging of 'Superman II' since it became legal," said Berens, who turns away as many under-the-counter deals as the FBI uses the store to take the temperatures of the counterfeiter, piracy and copyright infringement industries. The government agency bans rental stores of tapes.

Berens feels Welch is entitled to a fair share of the video rental cherry, but he argues the 10 to 1 rate is unrealistic and counterproductive.

Although the company has said it intends to bypass video retailers

favor of opening up the mass market, Berens claims they will lose "major dollars."

Nickelodeon, with strong ties to the distribution industry via former distribution deals and now major shareholdings in the publicly-held distribution/manufacturing firm King of Video, L.A.S. Vegal—claims the WHV plan has failed to garner broad-based distribution support.

"Put it this way," said Berens. "I don't know any distribution companies who are going in 'WHV will also be turning away its percentage of Nickelodeon's quarter-million dollar dealer sales."

"Let them have a fair crack at the market by all means," Berens concluded. "But let them give people a choice. Give the seller a fair financial shake. Give the customer a chance to own the tape legally."

Berens favors a sliding surcharge scheme like Paramount's where a flat fee is tagged on to dealer price and then passed on to customers who purchase. A secondary scheme is initial release as a rental-only title and then rapid movement into a sales-or-rent category.

Since Nickelodeon opened in 1978 as an upmarket audio store with a video emphasis, one rack of all the then-available videocassettes has expanded into 365 feet of open display rackled videocassettes and videotapes.

The store also stocks loss-leader video hardware, which Berens compares to Gillette selling razors as well as blades—full-line accessories, blank tape and video games.

The store carries nearly every title in stock, including rental and every title available on videotape. For the booming tourist trade, a complete selection of PAL-format material is stocked. Rental service is available, although not on certain X-rated or tapes. With the September dismissal of a case initiated a year ago by the LAPD following a request for special order, Nickelodeon now screens all X material and will not stock some specific items.

Berens has estimated material does a steady \$75 business, and while he has no plans to cut back, it has been surpassed by the boom in other areas.

Now he calculates that video software accounts for 55% of Nickelodeon's annual money take, with the other 45% going to audio, including hardware, accessories and games.

For the last 12 months, sales were close to 3 million, exclusive of the company's export-only wholesale division Video One-Stop. Berens cites September figures totaling

(Continued on page 73)

## \$7 Mil Lent For Sony U.K. Factory

**LONDON.** The European Economic Community has agreed to a \$7-million loan to assist construction of the Sony factory in Bridgend which will assemble television tubes, despite protests from the French, which says the move would be an invasion of Europe by foreign business.

The British argument that the loan would help create employment—120 jobs at Bridgend—was accepted, but EEC members are to re-examine the question of financial support in other circumstances.

# California Outlet Rejects Warner Video Rental Plan

Continued from page 72

16,000 units in stock. Video teens came to just 3,000 units, indicating that 20 percent of unit sales accounted for close to 55 percent of sales volume.

Overall policy for the shop—which is said to be the largest single video store with the most comprehensive stock in America—is set by owners Russ Berens, Bill Cohn and Martin Berens. The trio also owns and operate two other retail outlets in Century City, the gift and novelty shops Heaven and Boys. Financial operations are handled by Hillary Berens, a co-owner.

Parent company of all three outlets is Good Vibrations, Inc., which also owns export wholesaler Video One-Stop and holds major shareholding in King of Video, Las Vegas.

Nickelodeon also operates a vigorous mail-order service for personal customers, numbering many clients among the rich and famous who order three-per-title on release. Largest cash sale off the street to date totalled \$13,000, while single sale takes of \$1,000 are not unusual.

Nickelodeon purchases most of its product direct from manufacturers, including Disney, MCA, Newline Merchant and King of Video. Product such as CBS/MGM and Paramount only available from distribution comes from Herb Fisher's Major Video Concepts, Glen Halverson's Video Products Distributors and Noel Gimbel's Sound/Video Unlimited.

Aggressive sales policies include active monthly mailing lists, weekly advertising in local papers, magazines and TV supplements and a well-trained staff. Video buyer Char Ausin is responsible both for merchandising and inventorying stock. Overseas customers are sent release information via in-store telex.

A recent joint promotion effort between Nickelodeon and the Michael Nemeth-owned Pacific Art video record label utilized a 48-foot billboard on Sunset Blvd. to break Nemeth's new video feature "Elephant Parts."

Based on a concept of "tempting" the customer, Berens learned his merchandising in a 52-outlet retail fashion chain—the shop highlights the "luxe" of the product.

No promo material distracts the eye from album and tape artwork, which the open cases and step-racked bins have been custom-designed to display. All titles are filled, usually with multiple copies.

The shop itself is dim and cleverly back-lit to highlight displays. Free-floating purple neon identification signs mark sections, with a giant 6-foot Advent video screen high on the back wall pulling patrons in and through the store.

Window displays are constantly updated. Four video preview screens linked to a hardware display at the entrance of the store also tempt traffic in off the street. The screens can also be used to demonstrate video games.

Aside from "participatory promos"—a recent Devo special funded by the label put funny hats on the staff and sold out 50 video tapes—no record or video company promo displays are used inside the store.

Nickelodeon offers free delivery anywhere in the world, with no minimum order. They are accommodating on hardware installation and help with return on warranty, although they offer no after-sales service as such.

With a three-million p.a. retail operation Berens, a veteran of chain stores, rejects efforts to expand

"How much money do you need?" he asked, adding that he did not want to dissipate the focus or personal service feature of the store. Berens also refuses to eliminate

his audio section, which carries hits, local faves and catalogs of rock standard artists like the Rolling Stones. The audio section complements Berens' vision of a full-service store

It also brings in a million a year

"You don't throw away something that pays the rent," said Berens, regretting that he can't see his way to participating in the WHV scheme "I

wonder what the industry is going to say now," he mused. "Nickelodeon is everything a video showcase store should be—except it can't stock Warner product."

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## Audiophile Recordings



### Spotlight

**MAILER: SYMPHONY NO. 1, "TITAN"—St. Louis Symphony, Victor DG 1666, distributed by Audio-Technica, \$17.98.**

Telers's dedication to capturing the orchestra's full concert sound in well-known and thus is now more than available. Other orchestral recordings record along the edges of the frequency spectrum or land the full dynamic scope. But Telers's engineering is uncompromising and the three microphone technique is fully used to create the presence of an actual symphonic group—not an artificially concocted sound. Warner's dating of the recordings is a little concerning, reading quite as effective as recordings by some of the most famous podium figures in short order after they had set stand aside for today's almost identical.

**TECHNICAL SYMPHONY NO. 5, "PATH ETIQU"—London Philharmonic, Rca, Varese Sarabande DVD 10000 141, distributed by Decade, \$15.**

There is no more realistic orchestra picture of the Telers reviewed above. The multiple microphone technique has begun to demystify the orchestra sound, and there is suffering of the basic fact: It is harder to judge the digital disk by the highest standards. By conventional standards, these are perfect sonic impressions in depth. Mexican conductor Telers gives a firm performance, most notable existing in the much movement (and two cut one).

### Bose Bows Mass. Arm

**NEW YORK:** Bose Corp. of Framingham, Mass. will open a new plant in Hopkinton, Mass. to manufacture electronics products. Production there will start in the first quarter of 1992.

The company has indicated that several "totally new" products for Bose will be manufactured at the site. Additionally, production currently performed in Puerto Rico will now be moved to Massachusetts.

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**DIGITAL TRIO**—At the recent Audio Engineering Society convention in New York, manufacturers of digital equipment—both professional and consumer—met to demonstrate their wares. Shown are, from left, Lou Dellenger, sales manager of Mitsubishi's PCM division, with the X-80 two-track digital

recorder; Nobuaki Takahashi, staff engineer and project manager of JVC's research laboratory, with the AHD player and decoder; and Rick Plushner, national sales manager of Sony's digital audio division, with a copy of the Compact Disc version of the Bee Gees' "Living Eyes" and a CD player.

## CONSUMER PLAYERS SHOWN Digital Closer To Market

By LAURA FOTT

**NEW YORK:** Two firms, Sony and JVC, used the recent AES convention to demonstrate their consumer digital audio players, and a third firm, Soundstream, made an announcement about a player of its own. These developments underscore the fact that the format battle is still far from over, despite U.S. market introductions less than two years away.

JVC held an impressive demonstration of its AHD (Audio High Density) disk and PCM cassette.

The first public demonstration of this high-end of an AHD disk brought home some of the format's advantages. For one, it is compatible with JVC's VHD video technology, meaning both videodisks and audio disks can be played on the same machine. In addition, the AHD disk has four channels, three of music and one for a digital video picture that can be displayed on the user's television.

The disadvantages of the AHD system, however, are its higher hardware cost and the fact that it is not portable and therefore cannot be used in car stereo or Walkman-type units.

For portability, JVC displayed its new PCM Compact cassette player/recorder recently shown in Japan. This unit, which is not compatible with analog cassette decks or pre-recorded tapes, uses a metal tape with a high coercive force. The format was designed with mass production of prerecorded tapes in mind.

DRC/Soundstream announced at AES that a laboratory prototype of

its fixed-record digital audio player had played high-fidelity music. The prototype, not on display at the convention, used a low-power laser beam to scan a fixed glass plate with 20 minutes of music on it. Later production models will use photographic film instead of glass.

Since the announcement, representatives of two major Japanese electronics firms have gone to Salt Lake City to meet with Dr. Thomas Stockham, developer of the system. Anthony LaPine, chief executive officer of DRC, claims his company has been holding preliminary discussions with foreign and domestic companies regarding possible joint development of the product and technology.

Sony's Rick Plushner, national sales manager of the digital audio division, believes the Compact Disc demonstration excited studio owners in attendance at AES. "You're seeing a coming of age of digital at this show," he said. "We've come a long way in three years—there's now a great acceptance of the technology."

And Sony deputy general manager Toshi Doi expressed his belief in digital as a way of helping the music industry in general. "My real intention is not only Sony's business," he said. "But we'd like to recreate the music industry through technology."

Doi believes "consumers are willing to pay a lot of money if we can give them something attractive. I'd like to invite everyone to help make the industry alive again."

## AES Honors 10 Members

**NEW YORK:** The Audio Engineering Society has presented awards and fellowships to 10 members.

Fellowships were awarded to Paul Buff of Valley People for his contribution to recording studio peripheral equipment; to David Harrison of Harrison Systems for contributions to the concept and design of the modern modular recording studio console; to Wayne Hecht for contributions in broadcast electronics; to Tomlinson Holman for contributions to amplifier design, and to Harold F. Moxter Jr. for contributions in transducer design.

In addition, a posthumous fellowship was awarded to Julius

Fuddert for his contributions to high fidelity vacuum tube amplifier design. The award was accepted by his sister.

The AES Board of Governors presented an award to Timothy A. Cole for his chairmanship of the 44th convention.

William L. Robinson received an honorary membership for his technical leadership and pioneering in the fields of broadcast and recording operations.

Derek Tilsley received a bronze medal for his distinguished service to the society, and Arthur C. Keller was awarded a gold medal in recognition of his pioneering work in stereophonic sound recording.

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## JBL California Speakers Vying For Consumer \$\$

**NEW YORK:** JBL's home-grown speakers (made in California) are battling with other goods and services for the consumer's discretionary dollars. But president Jerry Kalow is convinced the company's June reassignment of its dealer network and reduction of its production costs will keep it viable.

"The problem," says Kalow, "is that our industry has serious confusion and a fundamental problem. The '70s were a time of overindulgence and now it's time to shake out. That's the period we're in."

Steve president of marketing and sales Stewart Johnson looks for

changes in the '80s. "This is a time of brand-name awareness," he says. "As evidenced by the fact that the private-label people aren't doing well."

Greenberg speaks out against the one-brand audio system from both a quality and profit point of view. "Mixed brand systems, with the focus on speakers, benefit not only JBL, but the customer and the dealer as well."

The latest JBL advertising campaign, for its lower priced Reference Series, is called "Lead Your System To Greatness."

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# Digital, Computerized Products Showcased At AES

By LAURA FOTI

NEW YORK—The recent Audio Engineering Society convention may have been the last held in New

York but the show's organizers certainly went out with a bang. As usual, there were long lines for the elevators and crowded listening rooms, helping the economic atmos-

phere within which studios are operating.

Besides digital equipment shown by a number of manufacturers, plenty of monitors, consoles and

other products were displayed. One trend was toward automation and computerization, as illustrated by Sound Workshop's introduction of Diskmix, an automated storage sys-

tem, and a package from retailer Harvey Sound of a total computerized studio.

Gene Perry, manager of the production division of Harvey, explains, "This is a prototype of a total studio control package. We're in the process of designing a computer package to control all studio operations from a single memory bank." Harvey makes the system; the retail outlet has a large computer division.

"We came to realize the technology was there for a package like this," says Perry. "We now want to get a feel for what people want." In addition to a demonstration, there was a questionnaire at Harvey's exhibit. The system is expected by the first of the year. "It will cost less than a whole series of individually dedicated computers," Perry says.

The Diskmix system from Sound Workshop of Hauppauge, N.Y. will be available in the first quarter of 1982 at an estimated price of \$18,500. It interfaces with existing automation systems and was designed to serve as an alternative to more expensive upgrades.

Mixes are stored on disks and can then be combined off-line, so that a new mix can be created or disk without destroying the original mixes. Mixes will be linked back to the multitrack master tape in real time via SMPTE time code. Sound Workshop sales manager Emil Handke says there are "many options" for software, both available from the company and self-written.

Panasonic's Pro Audio Division had a number of new products at AES, including the WR8724 24x4x21 sound reinforcement board. There are also trunatics, but expandable versions. In addition, Panasonic showed a new mixer, Model WR8918, with 18 inputs and a Recording Localization Processor (RLP), a four-chassis system.

Through phasing and reverberation techniques, phantom sound fields are created by the RLP so it appears there are speakers to the left and right of the listener as well as in front. The product would be useful after mixdown into stereo so there would be no adjustment for the listener at home to make.

Sonus showed a new turntable at the Waldorf, the XR-07. This turntable has a new method of reducing direct-drive motor vibration that was the subject of a paper delivered by company engineers.

Shure Bros. emphasized its new mixers and displayed its 711 speaker and SM85 condenser mic.

## Five Fired By Heider

LOS ANGELES—Five key employees of Wally Heider Recording arrived at the studio last week and learned they had been terminated by the company's owner, Janna Feliciano.

The sacks came following the sudden resignations of Terry Stark, sales manager; Peter Butt, chief engineer; Scott Carlson, room manager; Sandy Perkins, chief accountant; and Marc Davis, studio manager.

Those who were axed include Phil MacConnell, remote recording manager; Sherman Keme, electronics maintenance; Joe Ruffolo, room manager; David Thueson, head of computer accounting; and Feliciano's executive secretary, Deborah Zinsler.

A departing employee reported the entire Heider operation is undergoing "a total reorganization." It is one of the busiest recording studios on the West Coast.

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**High frequency compression driver: JA6681B**

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**Combination high frequency horn & driver: JA4280B/H1400** This high frequency reproducer's versatility enables it to be used as the mid and high frequency reproducer in a full-range stage monitor, keyboard monitor, or general sound reinforcement system.

- 90° H x 40° V dispersion
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**Compression tweeter: JA4281B** This new tweeter is a high-sensitivity, integral horn driver unit designed to handle the uppermost portion of the frequency spectrum. It is an excellent super-tweeter for use in 3-way or 4-way full range, high-level sound reinforcement systems. Its superb on/off axis response and absence of diaphragm resonances also make it a fine choice for studio monitor systems.

- 120° dispersion pattern at 10kHz
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- Nominal 7kHz-20kHz

**High frequency radial horn and throat adaptors: H1230, AD3500 & AD3502** The new H1230 aluminum radial horn is designed to provide controlled dispersion 180° H x 40° V of high frequencies in high-level wide-range systems. The AD3500 universal adaptor is used to couple the horn to the JA6681B driver. Use the AD3502 throat adaptor to connect two drivers for greater output.

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, Artist, Label & Number
1	1	15	<b>LIVE FROM LINCOLN CENTER</b> Sofisticated, Minor & Major New York City Opera Orchestra (Bonyng), London Digital LDR 72009
2	2	15	<b>MAHLER: Symphony No. 2</b> Sofit, London Digital LDR 72006
3	3	26	<b>60th ANNIVERSARY GALA</b> Sofit, Perform, Zubin Mehta, New York Philharmonic (Mets), CBS Masterworks M 36682
4	31	6	<b>THE UNKNOWN AUNT WELLS</b> Teresa Stratas, Nonesuch Digital D 79019
5	4	302	<b>JEAN-PIERRE RAMPAL &amp; CLAUDE BOLLING: Suite for Flute &amp; Jazz Piano</b> CBS Masterworks M 32323
6	6	106	<b>O SOLE MIO: Neapolitan Songs</b> Pavarotti, London OS 25640
7	9	6	<b>POPS ON BROADWAY</b> Boston Pops (Williams), Philips Digital 6302 124
8	10	102	<b>PACHTEL: Canon</b> Pamela Chamber Orchestra, RCA RCL 1-5468
9	NEW ENTRY		<b>MENDELSSOHN: SYMPHONIES NOS. 3 &amp; 4</b> (Marston), RCA 295 325
10	5	80	<b>BEETHOVEN'S GREATEST HITS</b> London, PAV 20037/4
11	14	19	<b>BEETHOVEN: Complete Symphonies</b> Berlin Philharmonic (Karajan), DG Baroque Box 2740 241
12	8	15	<b>VIVALDI: Four Seasons</b> London, DG 2530 296
13	16	141	<b>ANNIE'S SONG: Galtney</b> National Philharmonic Orchestra (Galtney), RCA RCL 1 3063
14	NEW ENTRY		<b>BEETHOVEN: VIOLIN CONCERTO IN D</b> (Perlman, Guilm), Angel OS 37471
15	15	15	<b>BRANNS: Symphony No. 4</b> Vienna Philharmonic (Kleiber), DG 2532 003
16	11	11	<b>BAROQUE AND ON THE STREETS</b> Fred Hall, CBS Masterworks FM 35687
17	17	40	<b>A DIFFERENT AID OF BLUES: Perlman &amp; Provan</b> Angel OS 37789
18	22	15	<b>ORFF: Carmina Burana</b> Atlanta Symphony (Shaw), Telarc 10056
19	19	10	<b>MOZART: Complete Symphonies Vol. V</b> Academy Of Ancient Music (Hogwood), L'Oiseau Lyre D17104
20	18	15	<b>PACHTEL: Concerto: Galtney</b> RCA RCL 1 4063
21	NEW ENTRY		<b>PLACIDO DOMINGO GALA OPERATIC CONCERT</b> (Gulfer), DG 2527009
22	7	36	<b>PAVAROTTI'S GREATEST HITS, Vol. 2</b> London PAV 2006
23	28	28	<b>HOLST: The Planets</b> The Philharmonia and Ambrosian Singers (Rattle), Angel OS 37817
24	13	67	<b>BOLLING: Piano Suite for Flute, Cello and Jazz Piano</b> Rampal, Bolling, Legacy CBS Masterworks M 35684
25	20	6	<b>PHASES OF THE MOON: Traditional Chinese Music</b> CBS Masterworks M 36705
26	NEW ENTRY		<b>BOLLING: Toot Suite For Trumpet &amp; Jazz Piano</b> (Anders, Bolling), CBS SM 36731
27	24	54	<b>POPS IN SPACE</b> The Boston Pops (Williams), Philips 9500921
28	12	6	<b>CLASSICS FROM "RECARBOL" AND OTHER GREAT FILMS</b> (Bout, Pravin, Marston, Arambur, Marston), Angel OS 37841
29	26	15	<b>BEETHOVEN: "Emperor" Concerto</b> Sofit, Ozawa, Telarc Digital
30	33	33	<b>SONG OF THE SEASONS: James Galway</b> RCA RCL 1 3534
31	25	6	<b>BEETHOVEN: Moonlight and Pathétique Sonatas</b> (Gilels), DG Digital 2532 008
32	29	49	<b>MOZART: Symphonies, Vol. IV</b> Academy Of Ancient Music (Hogwood), L'Oiseau Lyre D17003
33	NEW ENTRY		<b>IT'S A BREEZE</b> (Chabrier, Andler, Perren), Angel OS 37799
34	10	10	<b>SAINT-SAENS: "Organ" Symphony</b> Zemachian, Boston Symphony (Schn), RCA RCL 14039
35	30	58	<b>BRANNS: Double Concerto</b> Perlman/Rostropovich, Angel 37680
36	NEW ENTRY		<b>HANDEL: WATER MUSIC</b> (Hogwood), L'Oiseau Lyre D510-543
37	37	162	<b>LIVE FROM LINCOLN CENTER: Pavarotti</b> London OS 35777
38	NEW ENTRY		<b>DEL TREGLIO: FINAL ALICE</b> (Henderson), London Digital LDR 73018
39	23	10	<b>JOSE ELLINGSTON'S SOPHISTICATED LADIES: Hines</b> Hines, Angel RCA RCL 4053
40	27	10	<b>ORFF: Carmina Burana</b> London Symphony (Mets), RCA RCL 1 3925

CHICAGO—The Christmas holiday inspires some of the most brilliant music making of the entire year, and brings forth new recordings by top-name classical artists. Billboard once again offers its survey of the year's end leading classical Christmas LPs.

**CHRISTMAS WITH PLACIDO DOMINGO—**Vienna Symphonic Orchestra **Heldridge, CBS 37245.** This digitally recorded program of excellent newly penned material, modern favorites such as "White Christmas," and familiar traditional anthem bits the bulls eye Domingo's coloring of each phrase is a joy—although his awkward English pronunciation may put off some listeners—and his powerful delivery of well-known carols stir the emotions. Great singers traditionally have given their best at Christmas, and Domingo is no exception. The album's contemporary feeling, due to light and modern arranging and use of a slightly more intimate pop recording style, may give it expanded commercial appeal. This is the companion album to Domingo's recent "Perhaps Love" for CBS.

CHRISTMAS WITH THE CA.

**50¢ SEATS FOR TULLY HALL RECITAL**

NEW YORK—There's a \$40 per ticket tap at the Metropolitan Opera, but at sister Lincoln Center venue, Alice Tully Hall, more than half the house has been sold at 50 cents a reserved seat for the piano recital of Gena Rapp Spindley (15).

In another and better way of insuring a large crowd, says impresario Jay Hoffman, who believes papery a huuse draws a less-committed audience. An earlier "private" mail solicitation had sold choice seats at \$5 and \$10 to de facto backers of the event, admits Hoffman.

**France Lauds Russia's Cellist Rostropovich**

WASHINGTON—The National Symphony Orchestra has announced that Mstislav Rostropovich, the esteemed Russian cellist and conductor who is presently the National Symphony's musical director, has been awarded France's highest honor.

Maestro Rostropovich received the medal of Officer in the Legion of Honor in Paris Oct. 15. French culture Minister Jack Lang presented the award, and praised Rostropovich's "immense talent, full and joyful participation in life and fight for freedom."

Among those who attended the ceremony were Claude Pompidou, widow of the former French president, Interior Minister Gaston Defferre, conductor Maxim Shostakovich, French composer Henri Dutilleul and American cellist Leonard Rose.

The Soviet Union stripped Rostropovich and his wife of their citizenship in 1978 for acts harmful to the prestige of the U.S.S.R. They had helped other artists, musicians and writers in Russia, and had asked Alexander Solzhenitsyn to stay at their home outside Moscow.

**Classical YEAR-END REVIEW Domingo, Scotto Dot Xmas List**

By ALAN PENCHANSKY

**NADIAN BRASS—**John Grady, organ, RCA ARJ 1-4132. Imaginative and resourceful planning and arranging makes each of these 21 favorite tunes a stand-out, as pipe organ and brass combine in a festive, traditional holiday tribute. RCA's microphones were set up at a good distance, capturing all the acoustical richness and the cathedrals and its powerful organ's full dynamic force. This is one of the best Christmas collections ever offered, proving again what stimulating musicians these Canadians are.

**CHRISTMAS WITH RENATA SCOTTO AT ST. PATRICK'S CATHEDRAL—**Orchestra & Choir, Anselmi, RCA ARJ 14136. This feast of seasonal music has everything from sacred song and 20th century art song to traditional French and English carols and a 19th century Italian song with bagpipe accompaniment. Scotto's singing is excellently recorded—wobly top notes and all—and her work is honest and direct. The variety of organ, orchestra and choir backings add local richness and the spacious cathedral acoustics are again a big plus.

**WE WISH YOU A MERRY CHRISTMAS—**Boston Pops & Tanglewood Festival Chorus, Williams, Philips 6302125. A humorous arrangement of "The Twelve Days Of Christmas," replacing partridges and pear trees with flourishes from orchestral groups, is one of this festive album's stand-out tracks. Two long medleys manage to include a slice of virtually every favorite traditional and modern Christmas melody and the album has digital sonics that are quite impressive.

**LE GRANDE: PASTORALES DE NOEL—**Rampal, Lagoya, Le Grand, London Symphony Orchestra, CBS 37205. The title selection is 19 minutes of orchestral playing in search of an idea to lean upon.

Michel Le Grande's evocation of Christmas "mood, color and style" is all filler, no meat. His dudding with five famous Carols in flute, guitar and keyboard arrangements—the flapside—is also light-weight.

**CHRISTMAS WITH ELLY AMELING—**Dalton Baldwin, piano, CBS 36677. A mixture of European folk songs and art songs enveloped in Ameling's lost Christmas Eve and here the soprano confines herself to classical compositions. Ameling's artistic range and technical brilliance are impressive in these French, German, Spanish and Italian selections, but the eclectic material makes for a rather dry celebration. Chamber orchestra accompaniment is featured on one cut.

**SILENT NIGHT: THE GREATEST HITS OF CHRISTMAS—**Mormon Tabernacle Choir, Columbia Brass & Percussion Ensemble, Otley, CBS Masterworks M37206. The Mormon Tabernacle Choir's most accomplished chorists, but their singing is skillfully decorated with organ, brass and percussion embellishments, creating a pleasing result. Modern classics such as "Carol Of The Bells," "White Christmas," "Silver Bells," and "Winter Wonderland" supply the greatest enjoyment, and the digitally waxed glittering percussion array, hefty organ tone and dramatic stereo effects add plenty of sonic titillation.

**MUSIC FOR CHRISTMAS—**Eastman French Horn Choir, Eastman Trombone Choir, Stolat NS30102. The French horn ensemble's performance of Schubert's "Nightingale In The Woods" is the standout track. Christmas carol medleys and arrangements of modern and classical songs are performed with gusto by the Southern choirs recorded at the Eastman School and licensed by the new Arista-distributed budget label.

**Canadian Acts, Orchestra Donate Royalties To Hall**

TORONTO—More than a dozen acts, along with the Toronto Symphony Orchestra and the Metropolitan Opera, are waiving royalties from the sale of three albums being mass marketed to raise money for a new symphony hall in this city.

The New Massey Hall is a \$39 million project, due to open next year. All but \$15 million has been raised from the government (federal and provincial), and the corporate and private sectors.

The Canadian Recording Industry Assn took the initiative in ap-

proaching the Massey board of directors about a possible industry tie-in, resulting in the just-released "Silent Night—Salute New Massey Hall" series.

Capitol-EMI and CBS coordinated details necessary to get releases from all of the acts and their labels. The rock package includes tracks by Rush, Loverboy and April Wine. The MOR package includes Gino Vannelli, Frank Mills and Burton Cummings, and the classical selection entwines the Toronto Mendelssohn Choir with the TSO, under the baton of Andrew Davis.

**Insurance Co. Is Sponsor**

LONDON—A major insurance company here is putting \$100,000 into sponsorship of a Chandos Records project of recording all seven Schubert symphonies using the Scottish National Orchestra.

The General Accident Fire and Life Assurance Corp. had earlier sponsored, for around \$300,000, a 20-concert U.K. tour by the orchestra, which played to 40,000 adult

concertgoers and around 50,000 children from 3,000 schools.

The Schubert set will be digitally recorded on four disks, two symphonies set for 1982, one for 1983 and the final four for 1984. The orchestra will be conducted by Sir Alexander Gibson, awarded the Sir John Galsworthy Medal by the Government of Finland in 1978 for his "outstanding contribution" to world appreciation of the composer's works.



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# Billboard Hot 100 Singles

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Week	Weeks on Chart	TITLE, ARTIST (Artist & Number) (Song Label) (Publisher/Composer)	Week	Weeks on Chart	TITLE, ARTIST (Artist & Number) (Song Label) (Publisher/Composer)	Week	Weeks on Chart	TITLE, ARTIST (Artist & Number) (Song Label) (Publisher/Composer)	
2	8	1 TAKE MY HEART—Kiss & The City (Kiss & The City) (Kiss) (Kiss) (Kiss)	50	2	1 ROCKIN' BACK—LSD (LSD) (A&M) (A&M) (A&M)	72	3	1 SATURDAY SATURDAY NIGHT—Jimmie (Jimmie) (Jimmie) (Jimmie) (Jimmie)	
5	7	1 LET'S GROOVE—Lenny Kravitz & The Firm (Lenny Kravitz & The Firm) (Capitol) (Capitol) (Capitol)	43	4	1 I WILL FIGHT—Lenny Kravitz & The Firm (Lenny Kravitz & The Firm) (Capitol) (Capitol) (Capitol)	83	2	1 GEEK YOU UP—Michael Henderson (Michael Henderson) (Capitol) (Capitol) (Capitol)	
4	9	1 CONTROVERSY—Patti LaBelle (Patti LaBelle) (A&M) (A&M) (A&M)	49	4	1 GOES AS THE ORY (The O'Jays) (A&M) (A&M) (A&M)	70	5	1 THE CHICKEN COOP—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	
4	14	1 I HEARD IT THROUGH THE GRASS—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	41	5	1 LA LA MEANS—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	76	3	1 FEEL MY LOVE TONIGHT—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	
5	16	1 NEVER TOO MUCH—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	47	5	1 DON'T HIDE OUR LOVE—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	79	3	1 BEWARE—Barry White (Barry White) (A&M) (A&M) (A&M)	
6	15	1 GET IT UP—The Time (The Time) (A&M) (A&M) (A&M)	39	6	1 YOU GO YOUR WAY—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	85	2	1 I BELIEVE IN LOVE—Barry White (Barry White) (A&M) (A&M) (A&M)	
10	9	1 OK, OK—The Commodores (The Commodores) (A&M) (A&M) (A&M)	46	6	1 WALL TO WALL—Barry White (Barry White) (A&M) (A&M) (A&M)	74	4	1 HANNAH—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	
13	4	1 TURN YOUR LOVE AROUND—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	45	4	1 I'M HOT TOO HOT—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	84	2	1 I FEEL MY LOVE—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	
9	11	1 SNAP SHOT—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	42	8	1 DISCO DREAM—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	86	2	1 THAT MAN OF MINE—The Commodores (The Commodores) (A&M) (A&M) (A&M)	
11	8	1 INSIDE YOU—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	43	8	1 NOTHING BUT A FOOL—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	77	3	1 LET YOUR LOVE (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	
15	5	1 WHY DO FOOLS (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	44	10	1 LOVE DON'T LOVE NOBODY—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	78	3	1 NOW THAT I KNOW—The Commodores (The Commodores) (A&M) (A&M) (A&M)	
12	14	1 JUST ONE—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	60	3	1 CALL ME—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	87	2	1 WIDE OPEN—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	
16	12	1 FULL FANCY DANCING FULL—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	51	7	1 LOVE ME—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	80	3	1 THE OLD SONGS—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	
14	15	1 WHEN WE WAS GIRLS—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	48	17	1 SUPER FREAK—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	89	2	1 QUICK SELCA—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	
15	8	1 ENDLESS LOVE—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	49	19	1 WE'RE IN THE LOVE (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	90	2	1 STATION BOUND—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	
16	11	1 SHE DON'T LOVE NOBODY—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	50	5	1 I WANT YOU—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	new entry	1	1 GHETTO LOVE—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	
17	13	1 SHE'S A MAD MANNA—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	55	1	1 FIRST TRUE LOVE AFFAIR—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	new entry	1	1 TOFFY—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	
21	9	1 TAKE MY LOVE—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	52	16	1 HANG ON (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	new entry	1	1 YOU'RE THE LOVE—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	
25	9	1 SOMETHING ABOUT YOU—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	53	7	1 BOONIE'S GONNA GET YOU—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	new entry	1	1 PORTUGUESE LOVE—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	
25	4	1 SHARING THE LOVE—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	59	6	1 STEAL THE NIGHT—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	new entry	1	1 LOVE FEWER—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	
27	12	1 THIS KING OF LOVE—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	63	2	1 LOVE IN THE FAST LANE—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	new entry	1	1 SOMETHING NEW MY (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	
29	13	1 I CAN'T LIVE WITHOUT (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	64	3	1 NUMBERS—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	new entry	1	1 YOU'D BE QUINCY ALMIGHT (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	
32	14	1 STAY AWAKE—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	82	2	1 SHAW—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	91	5	1 JUST WAKING LOVE YOU—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	
34	8	1 HIT AND RUN—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	88	2	1 RE MY NAME—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	92	16	1 LET'S DANCE—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	
36	4	1 LET THE FEELING FLOW—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	81	2	1 IT'S MY TURN—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	93	28	1 PUNKY SOUND, TEAR THE (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	
26	14	1 BEFORE I LET (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	new entry	1	1 YOU'RE MY LATEST, MY GREATEST (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	94	44	13	1 INSPIRATION—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)
32	5	1 TONIGHT YOU AND ME—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	61	8	1 BABY NOT TONIGHT—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	95	48	11	1 LET'S START (Lenny Kravitz) (Capitol) (Capitol) (Capitol)
34	10	1 WALKING INTO A SUNSHINE—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	62	7	1 ALL I WANT—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	96	52	5	1 WHAT A SURPRISE—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)
29	24	1 LOVE HAS GONE—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	75	2	1 BLUETHE NIGHT—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	97	56	9	1 MEANT FOR YOU—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)
33	6	1 IT MUST BE MAGIC—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	64	7	1 NIGHTLOVE—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	98	57	8	1 FREE FALL (Into Love)—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)
37	6	1 BLUE JEANS—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	71	4	1 SCHOOL GAZE—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	99	63	5	1 GLESS WHO—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)
35	10	1 FUNNY SENSATION—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	66	6	1 WRITING YOU—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	100	73	5	1 ITS YOUR NIGHT—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)
33	16	1 DO YOU LOVE ME—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)	67	6	1 HEART HEAT—Lenny Kravitz (Lenny Kravitz) (Capitol) (Capitol) (Capitol)				

## Interpoint Franklin Set For Cleveland Celebration

By JEAN WILLIAMS  
LOS ANGELES—Interpoint, Franklin, Barry & Glendon White, Stephanie Mills, Shamarr, Mariya McCoo, Billy Davis Jr., Brock Perkin, the 50-piece Love Unlimited Orchestra and the 75-piece Southern California Community Choir are set to perform at a benefit concert honoring the Rev. James Cleveland.  
Proceeds from the event, scheduled for L.A.'s Shrine Auditorium Nov. 21, will go to the Gospel Music Workshop of America, the 14-year-old non-profit organization founded by the Rev. Cleveland. The Workshop boasts more than 20,000 members nationally.  
According to Barry White, chairman of the "God Is Love" committee, artists and friends of Cleveland are paying homage to him because many artists, whether they now represent the r&b, blues, jazz or pop areas, would not have musical careers without gospel music as a foundation.  
Franklin will not only do her own show, but she will reteam with Cleveland for some gospel tunes. Hubbard/wife team Davis & McCoo will perform both secular and gospel tunes, as will Mills, Shamarr and Glendon White's Love Unlimited Orchestra will provide accompaniment for all performers.  
Tickets for the concert are \$13.50 and \$11.50.

Isaac Hayes, Jean Carn and Brick were scheduled to be special honorees at the second annual Top Star Awards at the Atlanta Hilton Sunday (15).  
Hayes was to pick up the award for producer of the year, Carn was voted entertainer of the year and Brick was voted bond of the year.  
In observance of the International Year of the Disabled, Top Star was to present blind singer/musician Clarence Carter with an award.  
Willie Perryman, better known as Piano Red, also was to be honored. Perryman is believed to be the first black to receive a gold record in the state of Georgia. He recorded "The Right Stuff But The Wrong Yo Yo" under the name Dr. Freddog. He was to pick up an award as pioneer recording artist.  
According to Willie Hunter, communications director of the group, 30,000 balloons were distributed in the Atlanta area this year, 20,000 over the last year.  
"We found there was so much interest in the event, people all over the city wanted to vote for their favorite Atlanta-based artist," Hunter says. He notes that balloons are distributed to nightclubs, record stores and "all entertainment-related places."  
"After our first awards, we received requests from people in the music business in other cities asking us to do similar Top Star Awards in their cities. We plan to do that but we first wanted to get all the links out," says Hunter.  
Those responsible for organizing the Top Star Awards are: Helen (Continued on page 82)

\* Stars are awarded to those products showing greatest upward sales strength. \* Suppliers are awarded to those products showing greatest upward movement on the current week's chart (Point Music). \* Recording Industry Assn. of America seal for sales of 1,000,000 units. Seal indicated by star. \* Recording Industry Assn. of America seal for sales of 2,000,000 units indicated by triangle.

## THREE LABELS COMPETE

## No Brown Shortage: Live, Hits Packages

By LEO SACKS

NEW YORK—A proliferation of James Brown product is glutting the marketplace.

Polydor Records, which dropped the legendary singer from its artist roster this fall, has just released "The Best of James Brown." Five of the album's 11 tracks were also licensed to Solid Smoke Records, which issued a Brown collection called "Can Your Heart Stand Up!" in October. The market widens even further this week when Knockout Records, a division of Audiofidelity Enterprises, ships "Live in New York," a two-record set recorded at Studio 54 in March, 1980.

Brown's global relationship with Polydor spanned more than a decade. Chip Taylor, vice president of a&r for PolyGram, declined to discuss why Brown's option with the label was not renewed. But sources at the company indicated that his market share had eroded substantially in recent years, due in part to a lack of interest by younger blacks in Brown's newer material.

"His legendary status was based on his hits from the '60s," says one top executive. He adds that while it was "difficult" to release an artist of Brown's stature, "the size of his deal and the amount of records he sold were worlds apart."

Another PolyGram executive explains that Brown was dropped be-

## Counter-point

• Continued from page 81

Greer, chairman; Ted Baker, marketing director, Deborah Dickinson-Ford, Greer's assistant, Floyd Thomas, accountant, Xavier Carter and Barbara Thomas.

Keisa Brown was to be host and perform at the event.

Songwriter / arranger / producer / pianist/minister **Johnny Otis** and his son, guitarist **Shuggie Otis**, have put the final touches on a new LP for Alligator Records.

The LP, "The New Johnny Otis Show," was produced by the elder Otis and features three new songs written by him for the session. Additionally, new arrangements of two classic Otis compositions, "So Fine" and "Every Beat Of My Heart," popularized by the *Diahlov* and *Gladys Knight & The Pips* respectively, also are included.

cause of his unwillingness to work with outside producers. "His ego wouldn't allow it," says the official, noting that when he did agree to work with Brad Shapiro, "James insisted on the final say." The executive asserts that Brown turned down offers from several major contemporary black producers who expressed interest in working with him.

Nevertheless, interest in the Godfather of Soul continues. Polydor, for instance, is planning a medley of the singer's hits. And Marty Arbunich, president of Solid Smoke with Rico Tee, claims that sales of "Can Your Heart Stand It!" have topped the 20,000 unit mark.

The disk was licensed from Polydor on the heels of "Live And Loud down At The Apollo. Vol. 1," which Solid-Smoke released in October, 1980. The album, a reissue of Brown's famed 1963 performance for King Records, sold in excess of 40,000 units, according to Arbunich.

Under the terms of the "Apollo" deal, Arbutnic says that Solid Smoke, based in San Francisco, paid PolyGram "about 12% to 13%" of the album's list price (\$8.98 on total net sales). The second licensing deal was "a point higher," he says.

Solid Smoke is spending over \$6,000 to promote "Can You Hear That Stand Up!" as part of the label's "Soul Explosion" campaign. The company's two independent distributors are sponsoring in-store display contests, and the winning store will receive a videocassette recorder in December. Arbutnic indicates that while he would like to release more Brown product, PolyGram told him the possibility was remote. "But 1983 could be a different story," he says.

Carmen LaRosa, general manager of Audiodisfidelity, says that the company obtained the rights to the live disk from Soundworks Productions of New York, which received clearance from Brown. Charles Benanty and Alan Ramer are the producers of "Live In New York," which will list for \$12.98.

LaRosa is not bothered by the similarity of the album's content to the live Brown LP released by Polydor last year. "The album is a happening, an event," he says. "It's desirable as a merchandising piece because shrinking inventories dictate that retailers carry contemporary product. It will be serviced to radio, but our thrust will be retail."

Repeated efforts to reach Fred Davis, controller for James Brown Enterprises in Atlanta, were unsuccessful. The singer's current label affiliation is unknown.



Billboard photo by Chuck Pulin

**HAPPY BIRTHDAY**—Stevie Wonder and Phyllis Hyman make an impromptu appearance at Greene Street in New York where Wonder held a birthday celebration for his wife Yolanda after taking her to see Broadway's "Sophisticated Ladies."

## New On The Charts

**ZOOM**  
"Saturday Saturday Night" ★

Zoom, a seven-member California-based band dencribed as "philharmonic punk," was founded by drummer George Mitchell. A session player in Los Angeles for such artists as Cheryl Lynn, James Cleveland and David T. Walker, among others, he formed P.L.U.M. in 1977 with several soon-to-be-Zoom members. The group cultivated a strong following in the L.A. area, and evolved into the current lineup.

Each member of Zoom contributes to the band's repertoire. Lead singer Nolan Semco's three-octave range allows for wide variety in recording and performing, and pianist Marcus Robinson, who was an accomplished jazz player and composer before moving to Los Angeles in 1978, handles most horn and string arrangements.

Butch Bonham, a Dallas native who's worked with Leon Russell, Yarbrough & Peoples and Freddie King, plays guitar; he's a founder member, from the P.L.U.M. days.

S. Todd Duncan provides keyboards and synthesizers sound for the two-year old group, while Henry Prejean and Darrell Williams handle saxophone and trumpet parts respectively, as well as singing backup.

"Saturday Saturday Night," is the first single from Zoom's self-titled debut album on Polydor Records, produced by James Gadsen. Zoom is handled by R.E.S. Management, 1605 W. Olympia Blvd., Penthouse Suite, Los Angeles, Calif. 90015 (213) 387-4547.

**Rand Suing  
Carlton, Isgro**

**LOS ANGELES** Randye Rand seeks in excess of \$11 million in cumulative damages from Carl Carlton, Joseph Igro and Igro Enterprises in a Superior Court litigation here.

Rand claims he signed a contract with Carlton in June, 1979, wherein he would perform services for Carlton for a 15% commission on gross monies received from his entertainment career. According to the complaint, Rand alleges he had not \$5,000 for Carlton, which has not been repaid. In addition, he claims he performed \$100,000 worth of services for Carlton.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
				(Artist, Label & Number) (Dist. Label)					(Artist, Label & Number) (Dist. Label)
★	3	5		<b>NEVERENDING SPECIAL</b> Eric Clapton (Decca) DC 359	39	41	9		<b>I LIKE YOUR STYLE</b> Sammy Davis Jr. (Mercury) WM 341
★	2	10		<b>NEVER TOO MUCH</b> Luther Ingram (A&M) AS 13451	40	44	7		<b>REFLECTIONS</b> Ray Charles (A&M) AS 1356
★	1	1		<b>CONTRASTS</b> The Ramsey Lewis Trio (SVP)	41	43	5		<b>RENAME</b> Barry White (United Artists) UZ 3115 (Epic)
★	4	2		<b>THE MANY FACETS OF ROGER</b> Roger Young (Mercury) WM 3554	42	42	12		<b>TOUCH</b> Golden Knight & The Pops (Capitol) CA 3108
★	27	2		<b>THE NEW</b> Earth Wind & Fire (Columbia) CL 3748	43	43	1		<b>NIGHT CRUISER</b> Bar Korte (Mercury) WM 1403
★	6	6		<b>ITS TIME FOR LOVE</b> Little Redback (P.R.) P 3741 (Epic)	44	49	3		<b>ANTHLOGY</b> Cover Generation (Mercury) WM 3142
★	7	13		<b>THE TIME</b> The Time (A&M) AS 1358	45	52	2		<b>THE POET</b> Nobby Norman (Newman) NE 1000
★	8	6		<b>SHOW TIME</b> Comedian (SVP)	51	51	3		<b>WHAT A WOMAN REVEALS</b> Mella Mar (A&M) AS 17648
★	10	2		<b>RESIST YOU</b> The Ramsey Lewis Trio (SVP)	47	47	4		<b>ALL THINGS HAPPEN IN TIME</b> Hazel Miller (A&M) AS 1779
★	23	2		<b>DO FOOLS FALL IN LOVE</b> Diana Ross (A&M) AS 1433	52	52	1		<b>FACE TO FACE GO, ARE YOU?</b> Aretha (A&M)
★	12	11		<b>FANCY DANCING</b> The Ramsey Lewis Trio (SVP)	53	53	1		<b>SKYLINE</b> The Ramsey Lewis Trio (SVP)
★	12	11		<b>IN THE POCKET</b> Comedian (Mercury) WM 9591	54	57	9		<b>SIGN OF THE TIMES</b> Bob Larkin (Capitol) CA 3109
★	14	5		<b>BREAKIN' AWAY</b> The Ramsey Lewis Trio (SVP)	51	52	3		<b>DON'T GIVE UP</b> Arthur Conley (Mercury) WM 3511
★	14	5		<b>ALL THE GREATEST HITS</b> Diana Ross (A&M) AS 1502	52	59	7		<b>LOVE IS THE PLACE</b> Curtis Mayfield (Mercury) WM 1779
★	15	3		<b>SOUL SONGS &amp; ROCK</b> Rick James (Mercury) WM 1071	53	59	2		<b>CHICKEN MASH</b> Gene Weir (Atlantic) SD 1358
★	16	11		<b>THE TROUBLE</b> Paul Taylor (Mercury) WM 1779	54	56	4		<b>SWITCH Y</b> The Ramsey Lewis Trio (SVP)
★	17	17		<b>SOL'S GROUND</b> Lenny Layton (Mercury) WM 1779	55	54	6		<b>STATION STAY (FOR LOVE)</b> Station Station (Mercury) WM 1779
★	18	16		<b>IN NEW DREAMS</b> The Ramsey Lewis Trio (SVP)	56	57	1		<b>SOMETHING ABOUT YOU</b> The Ramsey Lewis Trio (SVP)
★	18	7		<b>THE DRIVE</b> The Ramsey Lewis Trio (SVP)	57	61	7		<b>MAGIC WINDOWS</b> Herbie Hancock (Mercury) WM 1779
★	20	7		<b>EVENT HOURS</b> The Ramsey Lewis Trio (SVP)	58	57	1		<b>CAN'T WE FALL IN LOVE AGAIN</b> Phyllis Newman (Mercury) WM 1779
★	24	4		<b>GO FOR IT</b> The Ramsey Lewis Trio (SVP)	59	50	34		<b>MY MELODY</b> The Ramsey Lewis Trio (SVP)
★	23	20		<b>ONLY FOR YOU</b> The Ramsey Lewis Trio (SVP)	60	45	5		<b>PERFORMANCE</b> The Ramsey Lewis Trio (SVP)
★	23	20		<b>CATWALK</b> The Ramsey Lewis Trio (SVP)	61	62	1		<b>SUMMER HEAT</b> The Ramsey Lewis Trio (SVP)
★	31	3		<b>THE NEW</b> The Ramsey Lewis Trio (SVP)	62	56	9		<b>PRETENSE</b> The Ramsey Lewis Trio (SVP)
★	15	15		<b>THE NEW</b> The Ramsey Lewis Trio (SVP)	63	48	15		<b>COMPLICES</b> The Ramsey Lewis Trio (SVP)
★	26	21		<b>THIS KIND OF LOVIN'</b> The Ramsey Lewis Trio (SVP)	64	57	16		<b>JUST BE MY LADY</b> The Ramsey Lewis Trio (SVP)
★	27	22		<b>LOVE ALL THE HURT</b> The Ramsey Lewis Trio (SVP)	65	62	16		<b>THE MAN</b> The Ramsey Lewis Trio (SVP)
★	27	22		<b>LOVE ALL THE HURT</b> The Ramsey Lewis Trio (SVP)	66	60	15		<b>SWEET AND WOOLFE</b> The Ramsey Lewis Trio (SVP)
★	28	23		<b>IT MUST BE MAGIC</b> The Ramsey Lewis Trio (SVP)	67	53	16		<b>WILL TO LOVE</b> The Ramsey Lewis Trio (SVP)
★	31	29		<b>STANDING TALL</b> The Ramsey Lewis Trio (SVP)	68	65	35		<b>VERY SPECIAL</b> The Ramsey Lewis Trio (SVP)
★	32	32		<b>ENDLESS LOVE</b> The Ramsey Lewis Trio (SVP)	69	68	10		<b>I BELIEVE IN LOVE</b> The Ramsey Lewis Trio (SVP)
★	33	34		<b>THE B.B. &amp; Q. BAND</b> The Ramsey Lewis Trio (SVP)	70	63	10		<b>HAPPY LOVE</b> The Ramsey Lewis Trio (SVP)
★	34	36		<b>COMPUTER WORLD</b> The Ramsey Lewis Trio (SVP)	71	66	27		<b>STEPHANIE</b> The Ramsey Lewis Trio (SVP)
★	35	34		<b>THE NEW</b> The Ramsey Lewis Trio (SVP)	72	69	23		<b>ANGELS OF THE SOUND</b> The Ramsey Lewis Trio (SVP)
★	4	4		<b>CHANCES ARE</b> The Ramsey Lewis Trio (SVP)	73	71	9		<b>THE SPIRITS IN THE SKY</b> The Ramsey Lewis Trio (SVP)
★	35	35		<b>BLACK &amp; WHITE</b> The Ramsey Lewis Trio (SVP)	74	72	11		<b>TRY ME I'M REAL</b> The Ramsey Lewis Trio (SVP)
★	36	38		<b>PIECES OF A DREAM</b> The Ramsey Lewis Trio (SVP)	75	73	37		<b>REBORN</b> The Ramsey Lewis Trio (SVP)

\* Stars are awarded to those products showing greatest sales strength. Superstars are awarded to those products showing greatest upward movement on the current week's chart (Piano Movers). • Recording Industry Assn. of America seal for sales of 500,000 units. (Seal indicated by dot.) • Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

**TUFF STUFF**—Tim Reid, center, who plays Venus Flytrap on "WKRP in Cincinnati," greets members of Cincinnati-based Midnight Star following the Solar group's recent show at the Starwood in L.A. Reid is flanked by Belinda Lipscomb and Reginald Calloway. The eight-member act's new single is "Tuff."







## By BARRY LEEHER

NEW YORK **PINKY** covers all areas of the musical spectrum with its Ruffian LP "You Know, You're a Punk." It's a collection of hard-edged rockers, a distinctive and pulsating sensibility evident in the artist's work. "Pinky Love" (4:25) is a rocking keyboard-dominated tune with plenty of bounce and infectious arrangements. "Ruffian Talk to Russia" (4:18) is a short, fast-paced song with screeching guitar chords. The tune begins slowly to the funk. "Honey, Let's Dance" (4:55) is a classic (cherry) funk with reggae undertones and "Do Me Baby" (7:47) is a soulful ballad.

**Earth Wind & Fire** continue successful 12 weeks. Let's Groove is included in the Ruffian LP. Columbia LP lifted Ruffian. The group's pop approach to music has cemented its popularity both in the radio and in the charts. The latest offering contains a multitude of dance-oriented selections: "The Changing Times" and "Lady Say" stand out with light harmonies and a solid funk reminiscent of the soul of Aretha and the group. The group's energetic use of hand clapping, back beat and punchy brass section is noticeable on all cuts. "Earth Wind & Fire" balance of pop rhythms with an Afro-funk feeling should guarantee the continued appeal of its music.

**Gardline** has found release for Red Record, "The Sound of the Future." The 12-inch 33 1/2 rpm runs 5:35 minutes of catchy rhythms from beginning to end. A funky song and interesting guitar break adds the right moment into the end of the disc. Produced by the artist and Peter Goss, Hunt has given the group the most hit material to play.

Fans of Donny Hathaway and John Oates will be de-

lightened with the Ruffian LP. "I Can't Get You (No Time) Love" (4:25) is a funk song. "You Know, You're a Punk" (4:25) is a funk song. "You Know, You're a Punk" (4:25) is a funk song.

**Handkiss** returns with 12-inch 33 1/2 rpm. "I Can't Get You (No Time) Love" (4:25) is a funk song. "You Know, You're a Punk" (4:25) is a funk song. "You Know, You're a Punk" (4:25) is a funk song.

**Alto** from Handkiss is a funk song. "You Know, You're a Punk" (4:25) is a funk song. "You Know, You're a Punk" (4:25) is a funk song. "You Know, You're a Punk" (4:25) is a funk song.

**The Hearse** One Jacker Rock. Into the following times as showing chart action on played. "Why Do Fools Fall in Love" (Diana Ross, RCA). "We Want You (On the Floor)" (Laurie Ann, Capitol). "I'm in the Machine" (Pamela Anderson, Warner Bros.). "I'm in the Machine" (Pamela Anderson, Warner Bros.).

**The S.E.A. Record** Pool has the following future projections on its report. "I'm in the Machine" (Pamela Anderson, Warner Bros.). "I'm in the Machine" (Pamela Anderson, Warner Bros.). "I'm in the Machine" (Pamela Anderson, Warner Bros.).

## Disco Mix

**Bonnie McKee**, "No One Can Do It" (Columbia). "I Can't Get You (No Time) Love" (4:25) is a funk song. "You Know, You're a Punk" (4:25) is a funk song. "You Know, You're a Punk" (4:25) is a funk song.

**A special promotion** drive has been mounted by Reelin and Rack Records for "The

**King on Long Play** a 12-inch 33 1/2 rpm. "I Can't Get You (No Time) Love" (4:25) is a funk song. "You Know, You're a Punk" (4:25) is a funk song. "You Know, You're a Punk" (4:25) is a funk song.

This second montage runs 6:41. Side two (a softer version is titled "Love Songs") and contains "You Know, You're a Punk" (4:25) is a funk song. "You Know, You're a Punk" (4:25) is a funk song. "You Know, You're a Punk" (4:25) is a funk song.

## Billboard

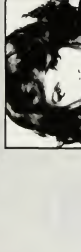
Survey For Week Ending 11/21/81

## Disco Top 80

Wk	Disc	Artist, Label	Wk	Disc	Artist, Label
1	★	CONTRIVELY/LET'S GROOVE—Prince—Warner Bros. (LP) BSK 3561	41	★	ZULU/The Quest—Parliament (12-inch) 495 07433
4	★	CAN YOU MOVE—Modern Romance—Atlantic (LP) BSK 3561	42	★	NUMBERS/COMPUTER WORLD/COMPUTER LOVE—Parliament (12-inch) 495 07433
3	★	MENAGERIA/WANNA TAKE YOU HOME—Patrice Corley—Fania (12-inch) FPF 003	43	★	I WILL FIGHT—Gladys Knight—Columbia (LP) TC 31086
6	★	DO YOU LOVE ME—Patrice Corley—Fania (12-inch) FPF 003	44	★	DO ME—Wanda Rae—Ruffian (12-inch) 495 07433
9	★	WALKING INTO SUNSHINE—General Lewis—Mercury (12-inch) MGS 013	45	★	JUST CAN'T GET REC—Depeche Mode—Mute (12-inch) Import
10	★	HAPPY ENDING/GENIUS OF LOVE—Tom Tom Club—Sire—Warner Bros. (LP) BSK 3561	46	★	GET UP, COOL/The Time—Warner Bros. (LP) BSK 3561
7	★	MONEY—Edo Gato—Chrysalis (LP) CEF 400	47	★	STREET MUSIC—Bang Gang—Supercat (12-inch) 35 494
11	★	LET'S GROOVE—Earth Wind & Fire—Columbia (LP) TC 31086	48	★	SPACIOUS (AUTISTICS)—Jan Derry—Polydor (LP) P 16337
13	★	MAGIC NUMBER—Morris Hazzard—Columbia (LP) BSK 3561	49	★	SUPER FREAK—Gladys Knight—Columbia (LP) BSK 3561
10	★	LET'S START IT DANCE AGAIN—Bahamian Featuring Fern Hill—Atlantic (12-inch) EMD 670	51	★	CALL ME WHEN YOU TOUCH ME—Sax—Sahara (LP) CG 365
18	★	HAPPY DAYS/LET'S GROOVE—North End featuring McWaltz—Atlantic (12-inch) EMD 670	52	★	THIS KIND OF LOVIN'—The Whispers—Suffolk (LP) BSK 3561
12	★	NUMEROUS WALKING—K-10—Sam (12-inch) S 1740	53	★	I HEARD IT THROUGH THE GRASS—SO RUFF TO TUFF—Warner Bros. (LP) BSK 3561
13	★	NEVER TOO MUCH—Luther Vandross—Epic (LP) TE3475	54	★	STEP BY STEP—Peter Griffin—EMI (LP) BSK 3561
19	★	HOMERUN—Pete Shelley—Geigy (12-inch) Import	55	★	DON'T YOU WANT ME—Human League—Virgin (LP) BSK 3561
26	★	TAKI ME LOVE—Mela Moore—EMI (LP) S 1750	56	★	TARGET FOR LIFE—Our Daughters—West—EMI (LP) M 16337
27	★	YOU CAN LIVE IN MY HEART—Madison Kane—Chalk (LP) CHD 02	57	★	THE SPIRITS IN—Pat's La Belle—Philadelphi International (LP) TC 31086
14	★	YOU'RE THE ONE—Conquistador—Boutique Gang—Wally Records (12-inch) BSK 242	58	★	NO DO ONE—COW—Athena Franklin—Arista (LP) 41952
24	★	GIVE IT TO ME—Osgood—Pulse (12-inch) PUN 015	59	★	INCH BY INCH—The Stripes—Prelude (LP) BSK 3561
29	★	R. EXPRESS—Rose Royce—Whitfield (LP) WHR 3670	60	★	GET LOOSE/DO YOU BELIEVE IN MAGIC—WCA (LP) BSK 3561
30	★	YOUR WORLD—Keweenaw & Co.—Chaz Ray (12-inch) BSK 242	61	★	COME LET ME LOVE YOU—Sax—Sahara (LP) BSK 3561
31	★	OUR LIPS ARE SEALED—Keweenaw & Co.—Chaz Ray (LP) BSK 242	62	★	SUNNY DAYS/PAT'S GATTA BEANO NEW FREAK—Patrice Corley—Fania (LP) BSK 3561
36	★	96 TEARS—Fredda Houston—RCA (LP) BSK 3561	63	★	CAPTAIN MYSELF—Lebanon—Chrysalis (LP) CHW 195
37	★	NORWOOD—Keweenaw & Co.—Chaz Ray (12-inch) BSK 242	64	★	YOUNG TURKS—Rock Stewart—Warner Bros. (LP) BSK 3561
40	★	DON'T STOP THE TRAIN—Phyllis Nelson—Tropicale (LP) BSK 3561	65	★	CHANGING WITH THE WIND—RCA (LP) BSK 3561
32	★	PLAY TO WIN—Honey 17—Virgin (LP) BSK 3561	66	★	B.T.O. (Bring Your Own Body)—Take Five—Ostin (LP) BSK 3561
34	★	TAKI ME LOVE/GET DOWN ON IT—Keweenaw & Co.—Chaz Ray (LP) BSK 242	67	★	THIS MUST BE HEAVEN—Jerry Can—Cherry, Atlanta (12-inch) BSK 3561
28	★	TAKI ME LOVE/WHORE DO YOU LOVE GO—Sax—Sahara (LP) BSK 3561	68	★	A LITTLE BIT OF JAZZ—Nina Sorensen—Prelude (12-inch) BSK 3561
28	★	DO IT MY MINDS (Love's Taken Over)—Omni—Fountain Records (12-inch) FRO 81	69	★	DANCIN' THE NIGHT AWAY—Vogue—Atlantic (12-inch) BSK 3561
29	★	START ME UP—Rolling Stones—Rolling Stones—Atlantic (LP) BSK 3561	70	★	LOVE ACTION—HARD TIMES—Human League—Prelude (12-inch) BSK 3561
31	★	SUNKY SMOKE/PARTY LOVIN'—Slave—Atlantic (LP) S 1750	71	★	DISCO KICKS—The Original Mads—OG (12-inch) OG 12
35	★	FNAP SPOT/POISON—Gene McKee—Atlantic (LP) S 1750	72	★	SOMEONE TO WATCH YOU—Estrone Webb—Capitol (LP) S 1750
32	★	LOVE HAS COME AROUND—Donald Brad & 125th Street, N.Y.—Epic (LP) BSK 3561	73	★	I'LL CAST MY FATE TO THE WIND—Snaps Montage—Last Minute (12-inch) BSK 3561
33	★	JEANIE BAK FORTH/THROUGH BEING COOL/UNDER—Don—Warner Bros. (LP) BSK 3561	74	★	ONE WORLD TO LIVE/INFORMATION—EVERY LITTLE THING SHE DOES IS MAGIC—Patrice—A&M (LP) S 1750
40	★	TELECOMMUNICATIONS—Rick of Seagulls—Jive CES (12-inch) Import	75	★	AND OUT/PAT GATTA—Infernal—Atlantic (LP) SA 847
41	★	INSIDE YOU—Bobby B. Nicks (LP) BSK 3561	76	★	SPELLBOUND ARABIAN NIGHTS—Sax—Sahara (LP) BSK 3561
22	★	EVERYBODY NEEDS SOMEBODY—Bent Magill—Fand American (12-inch) FA 107	77	★	LET'S GO—Wanda Rae—Ruffian (12-inch) 495 07433
37	★	THEY'RE THE ONE—Phyllis Nelson—Atlantic (LP) BSK 3561	78	★	BACK TO THE 60's—Tuff—Arista (12-inch) BSK 3561
42	★	NEART HEART—Gladys Knight—Fania (12-inch) FPF 003	79	★	KNOW ON TAKING ME HIGHER/LAUGH (You Bring Me Up)—Commodores—Motown (LP) BSK 3561
52	★	LOVE FEVER—Gayle Adams—Prelude (12-inch) PUN 015	80	★	ON THE BEAT—B.B. King—Capitol (LP) S 1750
53	★	DO IT AGAIN—Pauline Rogers—Dash (12-inch) DO 641	81	★	YOU'RE GONNA WANT ME—Wanda Rae—Ruffian (12-inch) 495 07433

Compiled from Top Audience Response Reports in the 15 U.S. regional charts. non-commercial 12-inch  
 \* Stars are awarded to those products showing greatest audience response on 15 U.S. regional charts. Superstars are awarded to those products showing greatest audience response on the current week's chart (Prime Music).

# FAST AMERICAN RECORDS KEEPS ON DANCING WITH... WIN-MARGRET



## "EVERYBODY NEEDS SOMEBODY SOMETIMES" BULLETING UP THE BILLBOARD CHARTS!

First American Records, Inc. 793 Madison Avenue, New York, NY 10017

# DOWNSTAIRS THE SCOTCH CONNECTION

**HOT & NEW**  
 12" The Amazing Gully Gang's new album, "The Amazing Gully Gang," is a collection of hard-edged rockers, a distinctive and pulsating sensibility evident in the artist's work. "Pinky Love" (4:25) is a rocking keyboard-dominated tune with plenty of bounce and infectious arrangements. "Ruffian Talk to Russia" (4:18) is a short, fast-paced song with screeching guitar chords. The tune begins slowly to the funk. "Honey, Let's Dance" (4:55) is a classic (cherry) funk with reggae undertones and "Do Me Baby" (7:47) is a soulful ballad.

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**GALA RECEPTION**—CBS Records' artist Roberto Carlos dances with actress Marián Ros during a cocktail reception commemorating Carlos' headlining appearance at Madison Square Garden in New York. The concert was broadcast live via satellite to audiences in Europe and Latin America.

## U.K. Commercialising Assn. Forms For Protection

LONDON—The whole pop merchandising mess in the U.K. has led to the formation of the Music Merchandising Assn., set up to protect and represent the interests of various companies producing T-shirts and related souvenirs and memorabilia.

Its main purpose is to operate as a collection society to issue licenses, collect royalties and eventually pay artists. But it will also offer general legal protection to wholesalers and retailers, for many have been threatened with court action in recent months over allegations they're dealing in non-licensed product.

At least 10 merchandising companies are involved already and the association is buying media space, aimed at artists, record companies and managers, informing them that it represents retail and wholesale trades, manufacturers and distributors, with an annual merchandise turnover in excess of \$50 million.

Richard Kendall-Bush, of the Gentle Mathias law firm, administering the association, says the new

outfit is very much a kind of Performing Right Society operation, but deducting a royalty on the wholesale price from the manufacturer.

"This money will then be distributed to artists whose pictures or whatever have been used in the merchandising lines."

Most recent in the spate of legal battles here over alleged unauthorized use of pictures and autographs of top pop recording stars has Adam Ant, of Adam and the Ants, seeking protection of his new "Prince Charming" look which has replaced his old Indian warrior, then swash-buckling pirate, guises.

Through his management companies, he's suing Scanspeed Publications and graphic artist Frank Langford, who are alleged to have changed an old photograph of Adam Ant by adding facial make-up so as to reproduce the "Prince Charming" look which has replaced his old Indian warrior, then swash-buckling pirate, guises.

The defendants deny copyright breach and claim they've simply updated an old picture to which they had publication rights.

## Bomp Debuts U.K. Office, Ties To Local Independent

By Nick Robertshaw

LONDON—America's Bomp Records has opened the doors on its new U.K. operation after nearly a year of planning. Bomp International, a joint venture between the parent companies and Intal Records here, is to function as a fully fledged record company with its own promotional staff and distribution through a network of stores and independent outlets. Its release schedule will include both U.S. product from Bomp and other labels, and, ultimately, original material from U.K. artists to be signed and recorded by the company.

Bomp president Greg Shaw explains: "Without our own base in Britain, we have found it difficult to get the proper exposure for our artists. I know there is a much larger market for good U.S. music than is being reached at present with imports."

Managing director is Karel Beer, whose Intal Records will handle manufacture and marketing of domestic releases, while becoming exclusive U.K. importer of finished Bomp product from the U.S.

"By controlling the flow of imports," he says, "We can promote them the same way as our domestic releases, and at the same time we can test if there is encouragement for more or fewer releases, then we can switch back to a manufacturer."

First release on the new label will be Kim Fowley's "The Original Modern Lovers," followed by Jose Cotten's controversial single "Johnny, Are You Queer?" Announcement on U.K. signings are expected by 1982.

## Home Taping vs Czech Woe, Yet Prague Survey Shows Blank Tape Data Hard To Obtain

by LUBOMIR DORUŽKA

PRAGUE—Accurate and comparative sales statistics for blank tapes are difficult to obtain in Czechoslovakia, a survey of that configuration's nature in the market reveals. A second finding, home taping poses no serious threat at present, though some observers worry that this could change at any time.

Best estimates of the tape market's size are 400,000 units sales of pre-recorded material, almost entirely local production, and 250,000 blank cassettes. Eight-track was never introduced here.

Most blank tape sold is of local or Hungarian origin. Imports from the West are welcomed by consumers, but don't approach demand.

Unlike most markets, blank tape is priced higher than pre-recorded. A

## TV ALSO AFFECTED

## Disk Industr. Slots Left B. Greek Radio

By JOHN CARR

ATHENS—Greece's main radio and television network ERT has lowered the ban on record music, yet-sponsored music programs and replaced them with radio playlists drawn up by its own staffers.

Lakonas Kambanelis, director of radio supported by Greece's new socialist government, claims he'll enforce what he calls "a censorship of good taste" to do away with what he insists has been "very poor material" aired by the record companies.

Until now, those companies have paid the equivalent of nearly \$2 million annually into the coffers of ERT and the other state-run network YENED, getting in return several half-hour radio slots each week as a form of extended advertising.

YENED is expected to use the ERT line in the near future, under similar pressure from the government.

The new policy has struck a sour note with the national record industry, which suspects ERT is trying to alter the listening tastes of the Greek public, at the expense of much repertoire exposure, both domestic and foreign.

Kambanelis has not specified what the "very poor material" was, but the industry certainly expects some international rock to be axed from the airwaves here, as well as some local repertoire not conforming to socialist cultural ideals.

He says "I admit we may be throwing but a bit of the baby with the bathwater, but a state radio station does have a great responsibility to a paying public to maintain the highest possible standards."

However, Kambanelis, a writer by trade, has kept the door slightly open by suggesting the record companies can still send ERT their paid promotional programs, providing they conform to standards as set up by the special ERT radio committees which will screen the playlists.

But some record business executives believe the door will open wider, noting wryly that ERT will surely still need some of the money previously paid over for the music programs.

Makis Maniatis, managing director of Minos Records, flatly predicts that any ban will be a condition its public's sooner or later for financial

reasons. The Minos label, biggest in local repertoire in Greece, has much to lose from the ERT decision because it features much local product long viewed with disdain by left wing intellectuals.

Other record companies are cautious in their reactions. Some have in the past questioned the wisdom of paying so much money each year to the two radio stations, specially since promotional methods involved were poor judged by international standards.

But none of them, in principle, goes along with any form of censorship. Says one executive: "Ten years ago the military dictatorship censored us politically. Now the socialists are about to censor us culturally. So what? It's the net gain from the change?"

## Everlys LP Pulls Largest Order In Czech Disk Club

PRAGUE—The 21st release edition of the Czechoslovak Record Club, organized by Supraphon and a joint sales venture of all three national record companies, has attracted orders of 497,000 albums of 11 titles from a total of 20,000 members.

A breakdown of the order shows

## Powderworks Bows Offices In New Zealand

SYDNEY—Powderworks Records, the new incarnation of 7 Records, is opening a New Zealand arm. It will be helmed by industry veteran Phil Greenough, who has previously worked with WFA and Fable in Australia, EMI and Polygram in the U.K. and EMI in South Africa.

The new operation will be distributed by RCA, which will also provide office facilities within its headquarters.

Powderworks is currently representing the Avatar, Original, Logo/Transatlantic, Red Shadow, Manic Muse, Stunt and Radical Choice labels, all along with a strong domestic roster.



**ROCK CONVENTION**—Shakin' Stevens shakes up the Epic/Sony World Rock Convention during his performance at the first-ever event in Tokyo which drew more than 600 attendees including reps from the Japanese media and retail community and CBS executives from the U.K. and CBS Records International headquarters in New York.

## Everlys LP Pulls Largest Order In Czech Disk Club

that Supraphon itself, represented by 44 titles, sold more than 330,000 disks. Panion (four titles) sold 4,200 and Opus, with 10 titles listed, topped the 50,000 mark.

But the club also featured a special offer for children, prepared by Supraphon for the "Young World" weekly publication, and 16 titles listed, topped the 10,000 orders, giving it the highest average order per title.

As usual, both Supraphon and Opus supplied licensed titles from foreign companies. Three came from the Soviet state company Melodyia, and there was one each from Arabella (France), WEA, Poland's Naigama, Tonpress (Poland) and CBS.

However, both Supraphon and Opus nowadays prefer to use their licensed pop product for open-market sale, restricting the club media for classical material.

There was, therefore, just one rock album in the club program, an Everlys Brothers' package from WEA Supraphon, but it brought in 37,000 orders, the highest individual subscription.

Historical jazz recordings by Big Band (CBS, Supraphon) attracted 11,000 buyers.

Also very successful were the classical Melodyia recordings, "Baroque Organ Pieces," played by Lisovna (U.K. Supraphon), and "Brahms Piano Concerto No. 1," by Griefs (around 9,000 orders), both Supraphon offers.

Czechoslovakia's veteran rock group Olympia was ordered by more than 25,000 members, and there were 16,000 orders for albums by local groups and folk-rock groups Greenhorns, Pacific and Marvas. Other big-sellers in a mixed bag of offers were a two-record set of Verdi's "Requiem" (a historical La Scala Milan recording from pre-war days), and "Brahms Organ Concertos."

Difficult offers also attracted big interest, notably "Christmas Songs From The Husite Period," recorded by Milos Bohemka (8,000 subscribers) and a reconstruction on disk of the old vaudeville ensemble Seven Of Hearts, which was big here before the first World War and which pulled in 14,000 orders for two-record box sets.

LUBOMIR DORUŽKA

# International Japanese Toho Cuts Videocassette Prices

By SHIG FUITA

TOKYO Toho Co., one of the major movie companies of Japan, is lowering the prices of its prerecorded videotapes by between 29.6% to 55.6% beginning Saturday 12/1.

The company says it is slashing its prices in order to boost sales in light of an estimated 10% growth in the videocassette recorder (VCR) the year. It is also cutting the prices to better compete with videocassettes, which went on sale here Oct. 9, and with imported videotapes.

Pony cut the prices of its videocassettes in March, and Toei Gengo followed suit in August. Other water makers are thinking about lowering their prices as well because the sales of VCRs are expected to go up as year-end bonuses are paid in early December, with a consequent increase in videotape sales.

The reductions are 29.6% for 30-minute videotapes, 39.6% for 60-minute tapes and 55.6% for 90-minute

tapes. Up to now, the lowest price for 90-minute tapes was \$27.40, but the reduction will bring it down to \$16.10.

As for the 30-minute videotapes, the general price will be \$43.48, slightly higher than the \$42.60 of Pony and Toei Gengo.

Toho is also lowering the prices of these videotapes already on sale, whereas Pony and Toei Gengo are listing lower prices only on new product.

## Japanese Scriptwriters Suing Pioneer, LaserDisc

TOKYO Thirteen Japanese scriptwriters, including Zengo Matsuyama and Higashi Morikata, brought suit in the Tokyo District Court on Nov. 4 asking for damages

## Sony Lowers Prices Of Metal Tapes

TOKYO Sony Corp. lowered the prices of three types of metal tapes on Nov. 1 in order to expand demand. The reductions range from 13% to 20%.

Previously, TDK reduced the prices of its metal tapes on Oct. 25 with Sony having lowered its prices. It now appears that the other tape makers cannot help but follow suit.

The prices were lowered on the C46, C60 and C90 metallic tapes by \$0.87, so that the new prices are \$3.48 for the C46, \$4.13 for the C60 and \$5.65 for the C90.



**WINNERS—Aladdin**, led by Shigeo Takahara (at mike) won the grand prize for the Japanese entries in the 12th World Popular Song Festival at the Nippon Budokan Hall in Tokyo.

## Label Boosting Journey Sales With Promo Booklet

TOKYO—CBS/Sony is looking to improve the sales of Journey's "Escape" album in Japan (it's already sold more than 50,000 copies) with a new promotion drive. Target is 80,000 units.

According to Toshikazu Kikuno, Columbia product manager in the company's international repertoire department, the campaign focus is an eight-page, album-size booklet which will be given to "Escape" buyers. The centerpiece, in color, features large photos of the band's five members, plus shots of its stage show.

The CBS/Sony executive says that Journey is the most cooperative international act he's worked with, particularly in regard to scheduling of its recent Japanese tour to tie in with the LP's release.

As for the label's release plans through the end of the year, Kikuno says that there will be new albums by Simon & Garfunkel ("best of"), Barbra Streisand, Neil Diamond and Pink Floyd.

Japan varies from other foreign markets in that good December sales of product continue into January, because there's a bonus system where employees receive year-end cash equivalent to about two-and-a-

half month's pay, and clients are given cash presents on New Year's Day, ranging from \$50 to \$100. It all adds up to extra disposable income, some of it spent on records and tapes.

## EMI Malaysia Looking Locally

### Loss Of CBS License Should Not Affect Profitability

By CHRISTIE LEO

KUALA LUMPUR Loss of the CBS license should not affect the profitability of EMI Malaysia, according to managing director S.P. Beh. Rather, it will encourage the company to push harder on other third party product, and consolidate its local repertoire.

"It is a loss," says Mr. Beh, "but nothing to moan about. I certainly don't envisage it will have any dramatic effect on our profits, which we can easily make up by taking a more active stand with other third party labels—such as Motown and Arista—while building up a strong force for our own international product."

"Our main consideration at the moment is to retain our local in local product, which accounts for 70% of legitimate sales here. We have invested in local language recordings—Malay, English, Cantonese and Mandarin."

With EMI International encouraging independent managers to regional branches, and increasing reliance on local repertoire, EMI Malaysia is thought well-placed to respond. After a long period of dormancy, the company has been profitable for the last three years, now operates without head office subsidy.

In addition, it has embarked on a program of talent reorientation and roster pruning. Until recently, EMI had more artists than it could handle. But, as Beh says, "We've learned our lesson through trial and error. We have fewer artists now, but sales are on the upswing. Our new policy calls for selecting the best acts, and promoting them regionally."

Marketing and promotional innovations are also one. "The area we have earmarked for expansion is Chinese product. The potential is far-reaching because with proper planning and cooperation, this product can also be pushed into neighboring territories, notably Hong Kong and Taiwan." The new aggressive stance has already spawned a nationwide promotion campaign where customers buying EMI records or tapes can enter a competition for air tickets to the U.S.

Linked to a dealer incentive scheme, the competition is costing EMI Malaysia around \$30,000.

Among EMI's rivals, PolyGram and WEA are both boosting their efforts to lead with local product, but the company sees its main rival as piracy.

The situation is still tense, even though piracy is being curbed (improved), says Beh. "The fault is with the law attitudes of the dealers. When the pace of raids slows down, they revert to their old habit of selling pirated cassettes. Most of the copyright are outside the Federal Capital."

## Douglas To Sonet

TOKYO—The Sonet Douglas Quintet has signed to Sonet for the world excluding the U.S. A first album under the new deal is currently being recorded in San Francisco.

where the market can be greatly improved.

Where international product is concerned, many legal loopholes remain. A protective clause ostensibly provides copyright cover for albums released within 30 days of their release in the country of origin, but proof in a court of law poses too many problems.

The Malaysian Asian Photo-graphic Producers and Distributors (MAPPD) is hopeful that new Minister of Trade and Industry, Ahmad Rithauden, will be more sympathetic to the cause of eradicating piracy, and implement amendments to the 1979 Copyright Act as appropriate.

## Japan's JVC Is Promoting Singer Shody

TOKYO—Victor Musical Industries (JVC) is newly promoting Shody, a singer from Mozambique who won the World Song Contest Grand Prix in 1980 and the Silver Prize in the 10th Tokyo Music Festival earlier this year.

Her first LP issued by JVC in March, "Tomorrow's Child," didn't sell well, but the label believes her second, "Samurai," can do better. It's released next month.

Shody is scheduled to participate in the Sydney International Jazz Festival in February, 1982. Saatchi Honda of JVC's international repertoire publicity department, who produced "Tomorrow's Child" and "Samurai," says that the new album features the "Mozambique sound of the 1960s with simple melodic lines." Product is released on JVC's Invicta label.

Shody signed a two-year worldwide contract with JVC in January. There has already been interest in her from Britain, the Benelux countries, West Germany and South Korea.

Honda adds that in international repertoire, West Germany's Arabeque has sold the most records for JVC so far this year.



Bildboard photo by Don Abell  
**DANCE QUEEN—Anne-Karin**, ex Miss World 1974, takes a whirl with a member of the American group Dance Machine during a press promotion for her debut WEA single "He Took Off My Remones" at the He disco in Johannesburg.

## CBS/Sony, Thunder Join To Break Keane In Japan

TOKYO—CBS/Sony and Thunder Music are working together to break Keane, an American teen act previously known as the Keane Brothers, in Japan.

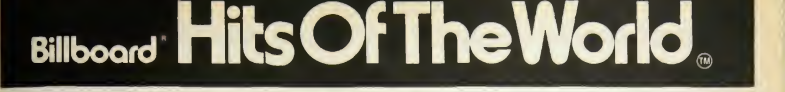
The long been an ambition of Thunder president Tani Nagashima to break a new, non-Japanese act in this market. The pattern has been for promoters to bring only established stars from other markets, because of the financial risk.

Nagashima has always felt strongly about finding new American talent for exploitation in Japan first, which may then be exported back to the U.S. if successful.

Robin Loggie, Thunder Music's Los Angeles representative, recommended Keane, which consists of brothers Tom and John, Mark Moulin and Mike Malwood. The brothers previously recorded for 20th Century.

Loggie says that CBS/Sony is planning to release a second album by the group in 1982. He adds that the group is currently in the U.S. and is expected to release a new album in the near future. The group is currently in the U.S. and is expected to release a new album in the near future.





BRITAIN (Continued from p. 81)	
THIS LAST WEEK	SINGLES
1	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
2	THE NEW BIRTHDAY, Howard Images, EMI
3	UNDER THE WEAS MY GIRL, Four Five, Castleblane
4	LABELLED WITH LOVE, Spivey, A&M
5	JOAN OF ARC, Orchestra Musicians In The Dark, Dindic
6	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Sire Records
7	BEIGN THE REGULINE, John Ighite, CBS
8	HANDS UP, Queen, Queen David Barnes, EMI
9	FAVOURITE STRIPS, Harriet Gae Harriet, Arista
10	TOMMY T'N MY DING, Red Stewart, BSC
11	PHYSICAL, Olivia Newton-John, RCA
12	GOOD VINE FOR THE ROSES, Dave Coffin, EMI
13	HOLD ME, B. Robertson & Maggie Sae, Swan Song
14	WHEN YOU WERE SWEET SIXTEEN, The Police, A&M
15	OPEN YOUR HEART, Human League, Virgin
16	9 MILLION TEARS, PRT LET'S RANG ON, Barry Manilow, CBS
17	IT'S RAINING, Sarah, Stevens, EMI
18	ABSOLUTE BEGINNERS, Jan Polydor
19	THE NEW BIRTHDAY, Earth, Wind & Fire THUNDER IN THE MOUNTAINS, Atlantic
20	WHY DO FOOOLS FALL IN LOVE, Diana Ross, RCA
21	NEW AF AT MY HOUSE, Madam Ramonera, WEA
22	15 SUPERSTARS, Jane Anderson, Warner Bros.
23	STEFFY, Out, Red & Gary, Rush, Mercury
24	NEVE VOICE, Universal, Chronicle
25	BEAT THE HEAT, Sam Costa, Warner Bros.
26	I GO TO LOVE, Producers, RCA
27	THWIST, Electric Light Orchestra, EMI
28	LOVE ME, TONGHT, Trevor Walters, RCA
29	VISIONS OF CHINA, Japan, Virgin
30	JUST CAN'T GET ENOUGH, Devo, Warner Bros.
31	WALKIN IN THE SUNSHINE, Bad Banners, Magnet
32	YES TONIGHT JOSEPHINE, J&J, EMI
33	HANDS UP GIVE ME YOUR HEART, Davine, Carver
34	THE LUNATICS HAVE TAKEN OVER THE ASYLUM, Fantasy, Thoms
35	KEEP IT DARK, Devo, Chryania
36	TEARS ARE NOT ENOUGH, ABC
37	UNDER YOUR THUMB, Gaddy & Cone, Polygram
ALBUMS	
1	GREATEST HITS, Queen, EMI
2	PRINCE CHARMING, Adams & Arts, CBS
3	SHADES, Shakin' Stevens, EMI
4	DARE, Human League, Virgin
5	ARCHITECTURE, The Sex Machine Orchestral Musicians In The Dark, Dindic
6	GHOST IN THE MACHINE, Police, A&M
7	BECK'S BLONDE, Blondie, Chryania
8	TOMMY T'N MY DING, Red Stewart, BSC
9	EXT STAFF, Rush, Mercury
10	WALKIN AND SPILL, Devo, Warner Bros.
11	ALMOST BLUE, Eric Costello, F Roots
12	HOG RIDES, Black Sabbath, Mercury
13	LOVE IS... Various, K&J Debutante, J&J
14	NEOSOL, SANDWICH, The New Horse On Clacks, New, BSC
15	HORDED CHUCKS, New, BSC
16	DOUBT TROUBLE, Alan, Virgin
17	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
18	SUPREMACY 3.1, Japan, RCA
19	WHY DO FOOOLS FALL IN LOVE, Diana Ross, RCA
20	MADNESS 2, Madness, Sire
21	SEVEN COMBOS, Bruce Springsteen Crowford, Warner Bros.
22	ABACUS, Genesis, Charisma
23	RAIN, Wind & Fire, CBS
24	BOOT TALK, Inauguration, RED GOOSE, REDSON COLLECTION, RCA
25	GOOSE, REDSON, Warner Bros.

CANADA (Continued from p. 81)	
THIS LAST WEEK	SINGLES
1	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
2	THE NEW BIRTHDAY, Howard Images, EMI
3	UNDER THE WEAS MY GIRL, Four Five, Castleblane
4	LABELLED WITH LOVE, Spivey, A&M
5	JOAN OF ARC, Orchestra Musicians In The Dark, Dindic
6	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Sire Records
7	BEIGN THE REGULINE, John Ighite, CBS
8	HANDS UP, Queen, Queen David Barnes, EMI
9	FAVOURITE STRIPS, Harriet Gae Harriet, Arista
10	TOMMY T'N MY DING, Red Stewart, BSC
11	PHYSICAL, Olivia Newton-John, RCA
12	GOOD VINE FOR THE ROSES, Dave Coffin, EMI
13	HOLD ME, B. Robertson & Maggie Sae, Swan Song
14	WHEN YOU WERE SWEET SIXTEEN, The Police, A&M
15	OPEN YOUR HEART, Human League, Virgin
16	9 MILLION TEARS, PRT LET'S RANG ON, Barry Manilow, CBS
17	IT'S RAINING, Sarah, Stevens, EMI
18	ABSOLUTE BEGINNERS, Jan Polydor
19	THE NEW BIRTHDAY, Earth, Wind & Fire THUNDER IN THE MOUNTAINS, Atlantic
20	WHY DO FOOOLS FALL IN LOVE, Diana Ross, RCA
21	NEW AF AT MY HOUSE, Madam Ramonera, WEA
22	15 SUPERSTARS, Jane Anderson, Warner Bros.
23	STEFFY, Out, Red & Gary, Rush, Mercury
24	NEVE VOICE, Universal, Chronicle
25	BEAT THE HEAT, Sam Costa, Warner Bros.
26	I GO TO LOVE, Producers, RCA
27	THWIST, Electric Light Orchestra, EMI
28	LOVE ME, TONGHT, Trevor Walters, RCA
29	VISIONS OF CHINA, Japan, Virgin
30	JUST CAN'T GET ENOUGH, Devo, Warner Bros.
31	WALKIN IN THE SUNSHINE, Bad Banners, Magnet
32	YES TONIGHT JOSEPHINE, J&J, EMI
33	HANDS UP GIVE ME YOUR HEART, Davine, Carver
34	THE LUNATICS HAVE TAKEN OVER THE ASYLUM, Fantasy, Thoms
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ALBUMS	
1	GREATEST HITS, Queen, EMI
2	PRINCE CHARMING, Adams & Arts, CBS
3	SHADES, Shakin' Stevens, EMI
4	DARE, Human League, Virgin
5	ARCHITECTURE, The Sex Machine Orchestral Musicians In The Dark, Dindic
6	GHOST IN THE MACHINE, Police, A&M
7	BECK'S BLONDE, Blondie, Chryania
8	TOMMY T'N MY DING, Red Stewart, BSC
9	EXT STAFF, Rush, Mercury
10	WALKIN AND SPILL, Devo, Warner Bros.
11	ALMOST BLUE, Eric Costello, F Roots
12	HOG RIDES, Black Sabbath, Mercury
13	LOVE IS... Various, K&J Debutante, J&J
14	NEOSOL, SANDWICH, The New Horse On Clacks, New, BSC
15	HORDED CHUCKS, New, BSC
16	DOUBT TROUBLE, Alan, Virgin
17	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
18	SUPREMACY 3.1, Japan, RCA
19	WHY DO FOOOLS FALL IN LOVE, Diana Ross, RCA
20	MADNESS 2, Madness, Sire
21	SEVEN COMBOS, Bruce Springsteen Crowford, Warner Bros.
22	ABACUS, Genesis, Charisma
23	RAIN, Wind & Fire, CBS
24	BOOT TALK, Inauguration, RED GOOSE, REDSON COLLECTION, RCA
25	GOOSE, REDSON, Warner Bros.

JAPAN (Continued from p. 81)	
THIS LAST WEEK	SINGLES
1	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
2	THE NEW BIRTHDAY, Howard Images, EMI
3	UNDER THE WEAS MY GIRL, Four Five, Castleblane
4	LABELLED WITH LOVE, Spivey, A&M
5	JOAN OF ARC, Orchestra Musicians In The Dark, Dindic
6	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Sire Records
7	BEIGN THE REGULINE, John Ighite, CBS
8	HANDS UP, Queen, Queen David Barnes, EMI
9	FAVOURITE STRIPS, Harriet Gae Harriet, Arista
10	TOMMY T'N MY DING, Red Stewart, BSC
11	PHYSICAL, Olivia Newton-John, RCA
12	GOOD VINE FOR THE ROSES, Dave Coffin, EMI
13	HOLD ME, B. Robertson & Maggie Sae, Swan Song
14	WHEN YOU WERE SWEET SIXTEEN, The Police, A&M
15	OPEN YOUR HEART, Human League, Virgin
16	9 MILLION TEARS, PRT LET'S RANG ON, Barry Manilow, CBS
17	IT'S RAINING, Sarah, Stevens, EMI
18	ABSOLUTE BEGINNERS, Jan Polydor
19	THE NEW BIRTHDAY, Earth, Wind & Fire THUNDER IN THE MOUNTAINS, Atlantic
20	WHY DO FOOOLS FALL IN LOVE, Diana Ross, RCA
21	NEW AF AT MY HOUSE, Madam Ramonera, WEA
22	15 SUPERSTARS, Jane Anderson, Warner Bros.
23	STEFFY, Out, Red & Gary, Rush, Mercury
24	NEVE VOICE, Universal, Chronicle
25	BEAT THE HEAT, Sam Costa, Warner Bros.
26	I GO TO LOVE, Producers, RCA
27	THWIST, Electric Light Orchestra, EMI
28	LOVE ME, TONGHT, Trevor Walters, RCA
29	VISIONS OF CHINA, Japan, Virgin
30	JUST CAN'T GET ENOUGH, Devo, Warner Bros.
31	WALKIN IN THE SUNSHINE, Bad Banners, Magnet
32	YES TONIGHT JOSEPHINE, J&J, EMI
33	HANDS UP GIVE ME YOUR HEART, Davine, Carver
34	THE LUNATICS HAVE TAKEN OVER THE ASYLUM, Fantasy, Thoms
35	KEEP IT DARK, Devo, Chryania
36	TEARS ARE NOT ENOUGH, ABC
37	UNDER YOUR THUMB, Gaddy & Cone, Polygram
ALBUMS	
1	GREATEST HITS, Queen, EMI
2	PRINCE CHARMING, Adams & Arts, CBS
3	SHADES, Shakin' Stevens, EMI
4	DARE, Human League, Virgin
5	ARCHITECTURE, The Sex Machine Orchestral Musicians In The Dark, Dindic
6	GHOST IN THE MACHINE, Police, A&M
7	BECK'S BLONDE, Blondie, Chryania
8	TOMMY T'N MY DING, Red Stewart, BSC
9	EXT STAFF, Rush, Mercury
10	WALKIN AND SPILL, Devo, Warner Bros.
11	ALMOST BLUE, Eric Costello, F Roots
12	HOG RIDES, Black Sabbath, Mercury
13	LOVE IS... Various, K&J Debutante, J&J
14	NEOSOL, SANDWICH, The New Horse On Clacks, New, BSC
15	HORDED CHUCKS, New, BSC
16	DOUBT TROUBLE, Alan, Virgin
17	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
18	SUPREMACY 3.1, Japan, RCA
19	WHY DO FOOOLS FALL IN LOVE, Diana Ross, RCA
20	MADNESS 2, Madness, Sire
21	SEVEN COMBOS, Bruce Springsteen Crowford, Warner Bros.
22	ABACUS, Genesis, Charisma
23	RAIN, Wind & Fire, CBS
24	BOOT TALK, Inauguration, RED GOOSE, REDSON COLLECTION, RCA
25	GOOSE, REDSON, Warner Bros.

AUSTRALIA (Continued from p. 81)	
THIS LAST WEEK	SINGLES
1	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
2	SUPER BREAK, Rick James, Motown
3	PREFETCH, Anne Standaert, Sire
4	HE'S EXPOSURE, Renee Mayne, MCA
5	PHYSICAL, Olivia Newton-John, RCA
6	WENT TELL ME, WNY, Arista
7	THE WRETCH, In Love With Me, EMI
8	THE WRETCH, Billy Sevier, Capitol
9	PHINIX CHARMING, Adams & Arts, CBS
10	WHEN YOU WERE SWEET SIXTEEN, The Police, A&M
11	OPEN YOUR HEART, Human League, Virgin
12	9 MILLION TEARS, PRT LET'S RANG ON, Barry Manilow, CBS
13	IT'S RAINING, Sarah, Stevens, EMI
14	ABSOLUTE BEGINNERS, Jan Polydor
15	THE NEW BIRTHDAY, Earth, Wind & Fire THUNDER IN THE MOUNTAINS, Atlantic
16	WHY DO FOOOLS FALL IN LOVE, Diana Ross, RCA
17	NEW AF AT MY HOUSE, Madam Ramonera, WEA
18	15 SUPERSTARS, Jane Anderson, Warner Bros.
19	STEFFY, Out, Red & Gary, Rush, Mercury
20	NEVE VOICE, Universal, Chronicle
21	BEAT THE HEAT, Sam Costa, Warner Bros.
22	I GO TO LOVE, Producers, RCA
23	THWIST, Electric Light Orchestra, EMI
24	LOVE ME, TONGHT, Trevor Walters, RCA
25	VISIONS OF CHINA, Japan, Virgin
26	JUST CAN'T GET ENOUGH, Devo, Warner Bros.
27	WALKIN IN THE SUNSHINE, Bad Banners, Magnet
28	YES TONIGHT JOSEPHINE, J&J, EMI
29	HANDS UP GIVE ME YOUR HEART, Davine, Carver
30	THE LUNATICS HAVE TAKEN OVER THE ASYLUM, Fantasy, Thoms
31	KEEP IT DARK, Devo, Chryania
32	TEARS ARE NOT ENOUGH, ABC
33	UNDER YOUR THUMB, Gaddy & Cone, Polygram
ALBUMS	
1	GREATEST HITS, Queen, EMI
2	PRINCE CHARMING, Adams & Arts, CBS
3	SHADES, Shakin' Stevens, EMI
4	DARE, Human League, Virgin
5	ARCHITECTURE, The Sex Machine Orchestral Musicians In The Dark, Dindic
6	GHOST IN THE MACHINE, Police, A&M
7	BECK'S BLONDE, Blondie, Chryania
8	TOMMY T'N MY DING, Red Stewart, BSC
9	EXT STAFF, Rush, Mercury
10	WALKIN AND SPILL, Devo, Warner Bros.
11	ALMOST BLUE, Eric Costello, F Roots
12	HOG RIDES, Black Sabbath, Mercury
13	LOVE IS... Various, K&J Debutante, J&J
14	NEOSOL, SANDWICH, The New Horse On Clacks, New, BSC
15	HORDED CHUCKS, New, BSC
16	DOUBT TROUBLE, Alan, Virgin
17	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
18	SUPREMACY 3.1, Japan, RCA
19	WHY DO FOOOLS FALL IN LOVE, Diana Ross, RCA
20	MADNESS 2, Madness, Sire
21	SEVEN COMBOS, Bruce Springsteen Crowford, Warner Bros.
22	ABACUS, Genesis, Charisma
23	RAIN, Wind & Fire, CBS
24	BOOT TALK, Inauguration, RED GOOSE, REDSON COLLECTION, RCA
25	GOOSE, REDSON, Warner Bros.

NETHERLANDS (Continued from p. 81)	
THIS LAST WEEK	SINGLES
1	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
2	SUPER BREAK, Rick James, Motown
3	PREFETCH, Anne Standaert, Sire
4	HE'S EXPOSURE, Renee Mayne, MCA
5	PHYSICAL, Olivia Newton-John, RCA
6	WENT TELL ME, WNY, Arista
7	THE WRETCH, In Love With Me, EMI
8	THE WRETCH, Billy Sevier, Capitol
9	PHINIX CHARMING, Adams & Arts, CBS
10	WHEN YOU WERE SWEET SIXTEEN, The Police, A&M
11	OPEN YOUR HEART, Human League, Virgin
12	9 MILLION TEARS, PRT LET'S RANG ON, Barry Manilow, CBS
13	IT'S RAINING, Sarah, Stevens, EMI
14	ABSOLUTE BEGINNERS, Jan Polydor
15	THE NEW BIRTHDAY, Earth, Wind & Fire THUNDER IN THE MOUNTAINS, Atlantic
16	WHY DO FOOOLS FALL IN LOVE, Diana Ross, RCA
17	NEW AF AT MY HOUSE, Madam Ramonera, WEA
18	15 SUPERSTARS, Jane Anderson, Warner Bros.
19	STEFFY, Out, Red & Gary, Rush, Mercury
20	NEVE VOICE, Universal, Chronicle
21	BEAT THE HEAT, Sam Costa, Warner Bros.
22	I GO TO LOVE, Producers, RCA
23	THWIST, Electric Light Orchestra, EMI
24	LOVE ME, TONGHT, Trevor Walters, RCA
25	VISIONS OF CHINA, Japan, Virgin
26	JUST CAN'T GET ENOUGH, Devo, Warner Bros.
27	WALKIN IN THE SUNSHINE, Bad Banners, Magnet
28	YES TONIGHT JOSEPHINE, J&J, EMI
29	HANDS UP GIVE ME YOUR HEART, Davine, Carver
30	THE LUNATICS HAVE TAKEN OVER THE ASYLUM, Fantasy, Thoms
31	KEEP IT DARK, Devo, Chryania
32	TEARS ARE NOT ENOUGH, ABC
33	UNDER YOUR THUMB, Gaddy & Cone, Polygram
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1	GREATEST HITS, Queen, EMI
2	PRINCE CHARMING, Adams & Arts, CBS
3	SHADES, Shakin' Stevens, EMI
4	DARE, Human League, Virgin
5	ARCHITECTURE, The Sex Machine Orchestral Musicians In The Dark, Dindic
6	GHOST IN THE MACHINE, Police, A&M
7	BECK'S BLONDE, Blondie, Chryania
8	TOMMY T'N MY DING, Red Stewart, BSC
9	EXT STAFF, Rush, Mercury
10	WALKIN AND SPILL, Devo, Warner Bros.
11	ALMOST BLUE, Eric Costello, F Roots
12	HOG RIDES, Black Sabbath, Mercury
13	LOVE IS... Various, K&J Debutante, J&J
14	NEOSOL, SANDWICH, The New Horse On Clacks, New, BSC
15	HORDED CHUCKS, New, BSC
16	DOUBT TROUBLE, Alan, Virgin
17	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
18	SUPREMACY 3.1, Japan, RCA
19	WHY DO FOOOLS FALL IN LOVE, Diana Ross, RCA
20	MADNESS 2, Madness, Sire
21	SEVEN COMBOS, Bruce Springsteen Crowford, Warner Bros.
22	ABACUS, Genesis, Charisma
23	RAIN, Wind & Fire, CBS
24	BOOT TALK, Inauguration, RED GOOSE, REDSON COLLECTION, RCA
25	GOOSE, REDSON, Warner Bros.

**Unusual Cassette Sold In Belgrade**  
BELGRADE—Record dealers here recently were selling an unusual piece of product: a C60 cassette with a label saying "Suitable for taping L.P. records."  
So far the record companies have taken no legal action, an indication of how little the problems of home taping, piracy and other abuse have so far affected the Yugoslav record business.

For Spanish language hits in Spanish-speaking countries, see **Spanish En Espanol**



# Canada

## Comprehensive Study Of Canadian Music Published

By DAVID FARRELL

TORONTO—One of the most comprehensive studies of Canadian music has just been published by the

University of Toronto Press.

Titled "The Encyclopedia Of Music In Canada," the project was some nine years in the making, involving

more than 400 freelance contributors. The 1,000-plus pages of small type traces the various influences and developments in music in Can-

ada, as it pertains to Canadians.

More than 3,000 separate articles are included, plus 150 cross-references and 500 illustrations. The

thickness of the editorial leans heavily toward the "serious" or "highbrow" side to the music scene; for instance, Glenn Gould gets more than two full pages, whereas Rush is described in little more than one column.

The quantity of information included is overwhelming. Composers listed in the editorial are accompanied with full biographical data, along with performing rights affiliation. In some cases it appears that the publisher wasn't quite sure where to draw the line on the research. Deceased musicians written up are footnoted with an explanation of where surviving documents and research papers fell by the composer can be found.

The initial press run of the book was to have been 3,000 copies, but reaction within the first week of release has been so positive that an additional 2,000 copies have been ordered, a company spokesman reports.

Retailing for \$65, the coffee-table sized book is an invaluable resource tool that lacks any sort of major competition on the bookshelf. A good portion of the research financing was put up by Floyd Chalmers, former chairman of the Maclean Hunter publishing company.

## DeBurgh Tour Spurs LP Sales

TORONTO—A recent Canadian tour by Irish singer/songwriter Chris DeBurgh has resulted in a revitalization of his catalog and a resurgence of airplay on his records.

According to A&M here, the tour was directly responsible for giving him his fastest selling gold album. The record in question is "Best Moves" which reportedly attained gold (50,000 units) in a space of five weeks.

The 14-city, 21-show tour utilized a number of promoters across the country who, in turn, used in local market radio stations to get behind his shows. In Montreal DeBurgh was able to sell out five shows at the St. Denis Theatre in the French quarter of the city, attracting more than 14,000 people with a ticket price of \$10 plus charge. It is estimated that a full 60% of his audience in Montreal were French by mother tongue.

In Toronto where airplay was virtually nil before he arrived, DeBurgh was able to sell out two shows at the 2,700 seat Massey Hall, largely based on his reputation from earlier performances with rock act Supertramp (with whom he shares management).

A&M reports that the tour helped sell another 20,000-plus additional albums in his catalog, including a mid-price LP which was re-released to tie in with the tour.

DeBurgh's success internationally has been limited and Canada has been one of the breakout markets, a management company spokesman says. He recently had five albums charted in Norway, however.

## Lauder Departs

LONDON—Andrew Lauder, Island Records' a&f director since early this year, has resigned following differences with chairman Chris Blackwell over the company's a&f direction. Lauder joined Island from E-beat in April.

NOVEMBER 21, 1981, BILLBOARD



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DATE OF ISSUE: January 16, 1982

ADVERTISING DEADLINE: Dec. 18, 1981

**Billboard**

## Writer Adams Record Career Is Taking Off

By DAVID FARRELL

TORONTO—Dubbed the "underdog kid" in a recent newspaper article, 21-year-old Brian Adams is among the hottest songwriters in the country now, and his record career is showing signs of taking off, too.

As young as he is, the Vancouverite has been hitting the right combinations since day one. First, he replaced Nick Gilder inweeney Todd just as the band's single, "The End of the World," peaked in the Canadian charts. Next, A&M Canada released a 12-inch dance track he had recorded and while its success was limited to discotheque airplay and limited disk surplus, sales were significant enough for him to be sent on a European promotion tour, appearing in clubs and on several major television programs over the last year.

Adams' success as a writer is hinged on his partnership with fellow Vancouverite, Jim Vallance. Between the two, they have written songs that have been covered by the old BTO, Prism, Lisa Dal Bello, Loverboy, Bob Welch and Ian Lloyd. Signed with Irving/Almo in LA.

Adams' second album for A&M has been slow in getting off the ground, but the label has marked it a priority in the past month, co-sponsoring a national showcase tour of major clubs to introduce him and his material to the music media.

According to company vice president Doug Chappell, "airplay in the West has been strong all along, but we have suffered in the East, particularly in the Southern Ontario market where his visibility until now has been negligible."

In terms of record sales, Chappell estimates the "You Want It, You Got It" LP will be gold by Christmas. Meantime A&M is going with a double A side single to build on the radio support it now has. On the one side is a pop ballad, ("Coming Home") backed with a rocker ("Fits Ya Good").

## More Medleys Due In '82?

TORONTO—The Canadian public seems to have quite an appetite for medley records, leading some industry insiders to speculate that more material will hit the market in the New Year to follow the success of two recent smash hits.

The Radio Records "Stars On" recordings have achieved the highest sales to date. According to Quality Records, which licenses Radio in this market, the first "Stars On" LP has sold 450,000 copies, realizing over \$2 million in billings. Additionally, the medley hit single has gone on to sell in excess of 200,000 units.

Quality is now shipping the "Stars On" album, Vol. 2, "backing it with a Canada-only Abba medley single."

Running second place is the "Hooked On Classics" LP and single on the RCA label, as performed by the Royal Philharmonic Orchestra. No sales figures are available at present, but the single became an instant top 10 sales item at a number of key singles racks within weeks of release, and a number of pop adult stations have remarked that phone response to it has been exceptionally good.

## CHART WATCH

# Merchandising Mart Holds Steady

By JIM SAMPSON

MUNICH: The tv-merchandise market in West Germany, allegedly flooded with product and drained of profits, is still a lucrative field for some companies, especially K-tel in Frankfurt, with two of the country's hottest new albums including the current No. 1 best seller.

According to Cornelia Stephan, K-tel's head of art, the annual number of releases has jumped from 6 in 1972 to more than 100 now. "But in recent years, the number of tv albums sold in Germany has remained the same, about 16.5 million, so everyone is trying to get a bigger share of the market." She adds that one in every five marks spent on records and tapes in Germany goes for tv product.

Unlike the U.S., tv albums here are priced above regular releases, one mark higher at a suggested retail of DM 25.90 (\$11). In order to attract new buyers, the specialists K-tel and Arcade have switched from dependence on hit compilations to a mixture of compilations, licensed repertoire and original product.

With K-tel's (and Germany's) current best selling album, the folk music set, "Unsere Schonen Volkstunmlieder," nothing was left to chance. Although K-tel's first rock release in 1977 went platinum, tv and folk hadn't mixed well for record companies in the last two years.

Music publishers/promoter Hans R. Beerlein approached K-tel with a multi-media promotion scheme. GEMA head Prof. Dr. Ench Schultz selected the 100 most requested folk tunes in Germany. The

album's biggest weekly program magazine, "Hör Zu," and Radio Luxemburg invited their audience to choose their favorites from this list. More than 150,000 postcards were sent in. ZDF-TV mounted a prime time special with the most popular songs, and K-tel started an extensive broadcast advertising campaign.

The album entered the chart four weeks ago at No. 1, retains that position this week, and has just reached platinum for 500,000 records and tapes sold. It's not on the album chart printed in Billboard's "Hits Of The World" because "Musikmarkt" lists tv-merchandise compilations separately.

Entering the chart this week at No. 18 is K-tel's new Schlupf (Smurf) set, "Hippardie Der Schlupf 2," licensed from Durco in Holland. Stephan released the first Schlupf album last year before Christmas, after several other labels had rejected Durco's offer. Sales in Germany, Austria and Switzerland exceeded 1.3 million.

Out of the German album chart after one week (at \$9.95 a K-tel original production "Romanen," featuring 14-year old prodigy Andreas. Unfortunately for Andreas, his album hit the market just as both James Last and Richard Claydon debuted with similar, tv-merchandise releases. K-tel chief Jens R. Boldt says that after selling a modest 120,000 copies in Germany, the company decided to delay further advertising for Andreas until just before Christmas, when the more established competition should have cooled off.

artists, notably Cold Chisel, Juan Martin, Deaf and Bagatelle, and new acts from Holland included Rotchot, the Fat Eddy Band and Diesel.

BSO's Ashley Newton, general manager, was among the visitors, plus artist managers Tony Fletcher (Sad Cafe) and Peter Jenner (Ian Dury).

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ROUND THE  
WORLD  
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A BIG  
TURNOVER  
SLEZAK**

2000 HAMBURG 13

## Swiss 'Top Pop '81' Falls Apart; Sponsors Pull Out

ZURICH—An ambitious sponsorship gamble by Switzerland's biggest pharmaceutical and cosmetics group in support of a national tour bannered "Top Pop '81," featuring four major local bands, has ended abruptly and in shambles.

Beiersdorf-Dietrich Grether Ltd. decided to put up the money for a 23-city tour by a package featuring the Lazy Poker Blues Band, Tickets, the Walter Lietha Band and the Beau Calmar Gang, all organized by the PPK concert agency.

But only 14 gigs, played before audiences averaging only 300, were completed before the sponsors pulled out with an overall loss at that stage of some \$60,000. Beiersdorf-Dietrich Grether cancelled the remaining dates but paid off the musicians and road crews for the full tour.

It was a bad enough experience for the hands concerned, but it's certainly expected to make the Swiss

consumer industries think twice before getting further involved in rock promotions in today's climate.

Industry inquests into the disaster are still going on. At the heart of the problem is the fact that packages featuring Swiss bands only just don't attract enough fans to reach break-even point. Lukewarm public response to parallel tours by Trampolino and the Swiss Horn, two very successful bands in recording terms, underlines the point.

Previous rock sponsorship here has come from the tobacco companies, Camel and Marlboro, soft drinks manufacturer Rivella and the food conglomerate Migros which puts 1% of its annual turnover (around \$30 million) into various areas of cultural support.

But the "Top Pop '81" fiasco has set the alarm bells ringing, certainly where sponsorship of rock is concerned.

## Norway's Bendiksen Buys Talent Music Operation

By MIKE HENNESSY

OSLO—Independent record company chief and video distributor Arne Bendiksen has expanded his Norwegian operation by the acquisition from Disco A/S of the Talent Music Organization which incorporates record production, music publishing and recording studio facilities.

Artists on the Talent label include Inge Lysdal and the Unit Five group. The label will continue to be run as an independent operation under the direction of Arne Sigvaldsen. The music publishing division will be administered by Arne Bendiksen Music.

In addition to taking over the Talent recording studio, Bendiksen is currently revamping his own 36-channel, 24-track studio. The studio staff has been enlarged with the engagement of former EMI producer Ole Vidar Lien who is now in charge of local production for Arne Bendiksen.

The Bendiksen group has also ac-

quired the S.E.S. company which is involved in tape duplication, disc cutting and matrix production.

To give greater definition to representation of the Sonet group in Norway, Bendiksen is setting up Sonet Norway A/S from Jan. 1 next year with Terje Engen as general manager. A further new division has been created to handle Norwegian representation of Ampex and Maxell blank tape and accessories.

Bendiksen is also developing his video distribution arm which all ready covers 400 of Norway's 600 outlets and has a catalog of nearly 70 titles.

Penetration of video recorders in Norway is around 50,000 in a population of about four million, 65% of them VHS and 35% Betamax.

Says Bendiksen: "The business is virtually all rental and 90% feature films. People pay between \$5 and \$8 to hire a movie for a weekend. Rental, the cassette would cost \$10."

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## Coseup

**PRINCE—Controversy.** Warner Bros. BSK601. Produced by Prince. Okay, sometimes Prince does go a bit overboard. He often plays on the sexual outflow image to strongly—note poster image that becomes an instant self-parody. It's too bad that this is so, since what people think when the name Prince comes up as the Minneapolis native has quite a bit to offer. The new album, "Controversy," is a much better collection of rock and roll, politics and sex, outrageous bravado and whispered romance than last year's "Dirty Mind."

Even if you won't quite be as talented as he, he would still be valuable because he is one of the few major label American acts who doesn't think it's a crime to combine politics and pop music. Over the past few years, Americans have been conditioned to believe that only such imports as the socially conscious, overtly political Clash, religious Bob Marley or the Pretenders—with their surly jumbling of man/woman relationships—actually have something to say beyond the tired and true "I love you."

Among major label American black artists, Prince's sense of rebellion is even harder to find, though Scott Heron, Funkadelic and Gil Scott-Heron do come to mind. More to the point, Prince multiplies a sense of fun and passion into his music which makes his sometimes sophisticated political and sexual clichés worth reading through to get to the high points.

Sale one is a bit of disappointment culminating in the tiresome "Do Me, Baby," a near eight-minute track that has just the right amount of its practical length. More involving is the title track with its throbbing rhythm and lyrics poking fun at his media-hyped image. This leads into "Sexuality," a raunchy plea for a new world order not based on military might.

Sale two, however, contains the best work of Prince's four-LP career. Whereas moments on "Dirty Mind" threatened to become rock 'n' roll, Prince actually achieves it with these five songs. Arranged around a killer of a synthesizer riff, "Private Joy" exults in newfound love. Here

Prince proves that he doesn't have to resort to being explicit to make powerful passionate music.

In "Ronnie, Talk To Russia," Prince begs President Reagan not to take his tough guy stance too far whereas on "Partisan" from "Dirty Mind" Prince yelled confidently about the draft, this time he actually seems afraid of World War III. "Let's Work" is a funky love track that musically resembles last year's "Head" without that song's pinnace.

The highlight of the album though is "Anne Christian," a musical subliminal attack on violence in America. Anne Christian in this case is the personification of modern day evil. She killed John Lennon! Shot him down cold! She tried to kill Reagan! Everybody yelled gun control! Anne Christian, Anne Christ! Until you're crucified! I'll live my life in naughts! Prince's deadpan vocal delivery shades the song with several meanings, some of which perhaps are not intended. For example, when Prince throws in "everybody yelled gun control," is he saying society only tries to restrict violence because of its officialdom are getting attacked?

His voice has such a life-way edge to it on "Anne Christian" that the listener gets the feeling Prince is afraid to go home or out on the streets because violence could be in either place. Considering the hostile reception Prince received when opening for the Rolling Stones in Los Angeles, violence must be on his mind a lot lately. Perhaps he is saying that it is safer for all of us, not just celebrities, to leave our lives in the hands of the police than to be chased up from our homes and streets. As to what he means, Prince isn't giving any clues.

Where does Prince go from here? Perhaps he should use an outside producer, arranger or band next time (again, he plays all the instruments himself and his falsetto seems forced at times) which might bring him closer to some of the funk that has a tendency to overindulge which a more objective eye might curb. Whatever his flaws, Prince is still a valuable asset to anyone's musical library. **CARY DARLING**



**TOO MUCH FUN—**From left, Greg T. Walker and Rick Medlocke of Alto Records' group Blackfoot; Alto vice president Reni Nall; and Blackfoot's manager/producer Al Nall, have time for a little fun after the band's packed house appearance at New York's Palladium.

## Producer Ezrin Takes On Challenge Of Kiss Album

Continued from page 6

"There were occasional record burnings and a backlash in the music industry," says Ezrin. "I was even told that personally. They always felt they were more negative than a Marvel comic. They felt they were vaudeville in rock 'n' roll form."

"I felt this move was important not," Ezrin says, "because I have children of my own and I would like to do records that are anti-drug, anti-violence and not pushing nihilism and anarchy. I think they're hearing far too much of that in it."

Ezrin says there was a conscious decision to avoid a double album, despite the scope of the project. "I think you're really asking a lot of the consumer today, even to pay the price of a double album," he says. "I don't think we as an industry can afford to keep charging the kind of money we do for the kind of product we give."

Currently, Ezrin says, he's asking "if we should use an outside producer, arranger or band next time (again, he plays all the instruments himself and his falsetto seems forced at times) which might bring him closer to some of the funk that has a tendency to overindulge which a more objective eye might curb. Whatever his flaws, Prince is still a valuable asset to anyone's musical library."

**CARY DARLING**

work out of it, though," Ezrin qualifies. "If a film is made there might be some backdraft, which is what it is as far as Kiss is concerned. But any further than that I think is too much."

Ezrin dabbled in film at the University of Toronto and later at the Canadian Broadcasting Co. His interests linger, though he acknowledges, "It would be very hard for me to step down from the level I'm at in my own industry to an apprentice level in film."

Kiss and Ezrin first teamed in 1976 on the platinum album "Destroyer," which yielded the band's biggest hit, "Beth." Ezrin's other clients have included Peter Gabriel, Dr. John, J.J. & Eddie, Mick Ryder and the Kings, an Elektra act also based in Toronto.

Ezrin likes to be involved in all aspects of making a record. "I should have fun otherwise," he says. "I engineer and do all my own mixing. I also like to play on records and write if they need me to write."

It's not surprising, then, that Ezrin's hero in the business is another record man, Jerry Werber. "He's a truly great man," says Ezrin. "We all owe him everything. He began this process for us."

Ten years down the line, Ezrin sees himself out of the studio. "I see myself somewhat involved in satellite and cable operations. Satellite are going to make a big difference. We may eliminate the disk as a medium altogether, in which case record companies are the bicycle manufacturers of today and I want to hook up with the automobile manufacturers of tomorrow."

## Bubbling Under The HOT 100

- 101—THE WOMAN IN ME, Crystal Gayle, Columbia 18 07523
- 102—BEAUTIFUL WORLD, Dewey, Warner Bros. 18 07523
- 103—SHARING THE LOVE, Rufus with Chaka Khan, RCA 51203
- 104—TODAY, THE HERO, John Entwistle, A&M 18 07523
- 105—LOVED BY THE ONE YOU LOVE, Rupert Holmes, Elektra 47225
- 106—YOU'RE MY BESTEST FRIEND, Mac Davis, Elektra 47225
- 107—SANDY REAGAN, Delbert McClinton, Capitol 5069
- 108—WE AGAIN, Nicolette Larson, Warner 18 07523
- 109—ALL NIGHTS LEAD TO YOU, Steve Warner, RCA 12037
- 110—I'M YOUR SUPERMAN, The All Stars Band, Reprise 3871 (Atlantic)

## Lifelines

### Births

Boy, Nathan Clark, to Lisa and Fred Alexander Oct. 17 in Seattle. Father is vice president and general manager of the Record Theatre chain in Seattle.

### Deaths

Daniel Kason, who founded Peter Pan Industries 50 years ago, Nov. 1, in South Orange, N.J. Peter Pan manufactures records, tapes, books and plastic products. He is survived by his widow, Dale, a son, Donald, senior vice president of Peter Pan, two daughters and three grandchildren.

David Michael Lewis, 36, promoter of country concerts, of injuries sustained in a hit-and-run motor accident, Oct. 27, in Charleston, W. Va. He is survived by his father, president of Parthen Productions and Marathon Pictures in Nashville; his mother and two sisters.

Howard Tullis, 64, while on vacation in Hawaii, Owner of KDUO-FM Riverside, Calif., he also used to own KJVO-AM Bakersfield, Calif., and KNIC-AM San Diego when it was KDM. He founded his own agency in 1945 and is credited with urging the Champs to change their song title to "Tequila" when they were rehearsing it as "Teacat."

## WEA's Plant Is Specialty

Continued from page 9

Available and makes up about 10% of the plant's operations. Almost all aspects of production are contained within Specialty Records, which maintains its own photo/computer and machine shops to satisfy the needs of all equipment. Maintenance plays an important role in the plant's functions, and many spare parts are made right on the premises.

Many of the materials that come from outside suppliers are made to WEA specifications; vinyl, for example, is a special formulation. Album jackets, however, and other printed matter are from outside sources.

Records are pressed on 78 different machines manufactured by Lened and SMT, after which they are subjected to listening tests every 150th disk. A quality standards committee made up of employees from various WEA divisions decides on the type of listening equipment to be used.

## Bubbling Under The Top LPs

- 201—BOOM! BOOM! Bad, RCA N11 4187
- 202—OWN, MCA, Belwin, Milestone N11 4187 (RCA)
- 203—ANNE MURPHY, Christmas Wafers, Capitol 58 16732
- 204—BLACK, The Best of Roberta Flack, Atlantic 50 13917
- 205—MELBA MOORE, What A Woman Needs, EMI Atlantic 51 17050
- 206—RECALL, The Best of Gerald, Atlantic 50 13916
- 207—NORMAN CONKERS, M.C., Capitol 58 16735
- 208—JAN DUFFY, Love Operator, Polygram 50 13916
- 209—ROONEY FRANKLIN, Endless Flight, Columbia FC 37154
- 210—THE JOHN HALL BAND, All Of The Above, EMI-Atlantic 51 17050

## Rock 'n' Rolling

Continued from page 10

greed, or burning their bridges in terms of industry goodwill.

But then those who couldn't get tickets for the Garden or Byrne Arena could always hope they would get invited to the Dec. 18 video party.

"Maybe it's too hard for the record companies to deal with. Maybe they would rather pick some new guy rather than old," wondered Gary S. Bonds, calling his manager John Apostol in his office in New York from Muskego, where he was appearing.

Apostol, who has been managing Bonds since 1972, had just completed an interview complaining about the insensitivity of record companies to once popular artists. "There have been a lot of hard times, a lot of soul searching," says Apostol. "There have been times when I've had to have a complete change of heart. And I really

back. The Righteous Brothers came back. Gladys Knight and the Pips for a while were dead as doornails, but they came back. I understand Del Shannon has a new record produced by Tom Petty. But it seems that record executives do not have a very open mind, whereas someone like Bruce Springsteen and Steve Van Zandt could look at an artist, accept that he can sell his own stuff, and they wanted to work with him."

"It seems to me that the artists are more in tune to the creativity than the actual executives and A&R people. It took a Springsteen to bring back Gary S. Bonds back. And it seems like it is taking a Tom Petty to bring Del Shannon back."

Springsteen "brought back" Bonds last year when he wrote "This Little Girl" and produced his subsequent album. But even without Springsteen's help, says Apostol, about 167 record companies paved the way for Bonds' comeback. "I

point out that the song was the first time a black artist broke on AOR since Jim Hendrix. 'If that sounds unbelievable,'" he says, "find an example to disprove it."

Currently, Bonds, on tour playing colleges and small halls to mostly young audiences, some who were not even born when "Quarter To Three" was a big hit. A new single, "I'm Not a Boy," is being released, and then another album is due to EMI. But Bonds and Apostol also want to help out other veteran rockers.

"We would like to do something for other artists to let them come back," says Apostol. "For instance, there is Jackie Wilson, who has been vegetating for years, and nobody has cared about it. Even Hollywood actors have an old folks home. But rock 'n' rollers go nowhere. They are forgotten. You have the business aspect of it, but you have the moral aspect of it too. And nobody cares in the case of Jackie Wilson, or Gary Bonds before Springsteen, or Del Shannon, or Chubby Checker, or whoever there are still audiences for them out there," he says.





Billboard **HOT 100** \*Chart Bound

## Chart Bound

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MY KIND OF LOVER—Billy Squier  
Capitol 5057  
ANYONE CAN SEE—Irene Cara  
Network 47950  
SEE TOP SINGLE PICKS REVIEWS, Page 55

★	50	40	30	20	10	TITLE-Artist (Previous) Weeks, <b>Label &amp; Number</b> (Distributing Label)	★	50	40	30	20	10	TITLE-Artist (Previous) Weeks, <b>Label &amp; Number</b> (Distributing Label)	★	50	40	30	20	10								
★	8	PHYSICAL—Bryan Adams (John Carter, MCA) 11/28/84, MCA 51102	ABP/CLM	★	39	11	STILL THE NIGHT—Steve Smith (Polygram, MCA) 11/28/84, MCA 51102	CLM	67	67	4	PAY THE DEVIL—The Beach (A&M, Capitol) 5/84	★	77	77	3	TALKING OUT OF TURN—The Moody Blues (Mercury, MCA) 11/28/84, MCA 51102	★	79	79	2	WORKING FOR THE WEEKEND—Lynyrd (Mercury, MCA) 11/28/84, MCA 51102	★	80	80	1	CONTRIVERSY— (Polygram, MCA) 11/28/84, MCA 51102
★	4	WAITING FOR A GIRL LIKE YOU—Jenny Holm (A&M, Capitol) 11/28/84, MCA 51102	WM	★	40	8	I WANT YOU, I NEED YOU—Ozzy Osbourne (Mercury, MCA) 11/28/84, MCA 51102	CLM	71	56	13	ALONE—Marty Balin (Mercury, MCA) 11/28/84, MCA 51102	★	78	78	4	URGENT—Foreigner (Mercury, MCA) 11/28/84, MCA 51102	★	79	79	5	HOOT ON NIGHT— (Mercury, MCA) 11/28/84, MCA 51102					
★	4	START ME UP—The Rolling Stones (Mercury, MCA) 11/28/84, MCA 51102	CFF	★	41	20	ENDLESS LOVE—Diana Ross & Lionel Richie (Mercury, MCA) 11/28/84, MCA 51102	CLM	72	51	13	MISTAKE IN IDENTITY—Sam Caruso (Mercury, MCA) 11/28/84, MCA 51102	★	79	79	6	IN THE DARK—Bobby (Mercury, MCA) 11/28/84, MCA 51102	★	80	80	7	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	5	HERE I AM—A Cappella (Mercury, MCA) 11/28/84, MCA 51102	CFF	★	42	29	TURN YOUR LOVE AROUND—George Benson (Mercury, MCA) 11/28/84, MCA 51102	CLM	73	58	14	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	81	81	9	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	82	82	10	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	6	TRYIN' TO LIVE MY LIFE WITHOUT YOU—Bob Seger & The Silver Bullet Band (Mercury, MCA) 11/28/84, MCA 51102	CFF	★	43	30	POOR MAN'S SON— (Mercury, MCA) 11/28/84, MCA 51102	CLM	74	59	15	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	82	82	11	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	83	83	12	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	7	THE NIGHT OWLS—Laurie (Mercury, MCA) 11/28/84, MCA 51102	WM	★	44	31	HOOKED ON CLASSICS— (Mercury, MCA) 11/28/84, MCA 51102	CLM	75	60	16	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	83	83	13	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	84	84	14	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	12	EVERY LITTLE THING SHE DOES IS MAGIC—Celine Dion (Mercury, MCA) 11/28/84, MCA 51102	CFF	★	45	32	TWILIGHT—Laurie (Mercury, MCA) 11/28/84, MCA 51102	CLM	76	61	17	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	84	84	15	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	85	85	16	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	10	THE THEME FROM HILL STREET BLUES—Paul McCartney & The Wings (Mercury, MCA) 11/28/84, MCA 51102	CFF	★	46	33	I WOULD HAVE MISSED IT FOR THE WORLD—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CLM	77	62	18	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	85	85	17	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	86	86	18	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	14	WHY DO YOU FALL IN LOVE—Diana Ross (Mercury, MCA) 11/28/84, MCA 51102	CFF	★	47	34	COMIN' IN AND OUT OF YOUR LIFE—Archie (Mercury, MCA) 11/28/84, MCA 51102	CLM	78	63	19	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	86	86	19	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	87	87	20	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	14	I'VE DONE EVERYTHING FOR YOU—Bryan Adams (Mercury, MCA) 11/28/84, MCA 51102	WM	★	48	35	STEP BY STEP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CLM	79	64	20	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	87	87	21	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	88	88	22	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	14	WHEN SHE WAS MY GIRL—The Four Towers (Mercury, MCA) 11/28/84, MCA 51102	CFF	★	49	36	COOL NIGHT—Paul (Mercury, MCA) 11/28/84, MCA 51102	CLM	80	65	21	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	88	88	23	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	89	89	24	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	18	YOUNG TURKS—Bud Shuler (Mercury, MCA) 11/28/84, MCA 51102	B-3	★	50	37	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CFF	81	66	22	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	89	89	25	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	90	90	26	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	18	THE OLD SONGS—Denny Warwick & The Denny (Mercury, MCA) 11/28/84, MCA 51102	WM	★	51	38	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CFF	82	67	23	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	90	90	27	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	91	91	28	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	23	JUST ONCE—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CLM	★	52	39	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CFF	83	68	24	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	91	91	29	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	92	92	30	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	24	LET'S GROOVE—Celine Dion (Mercury, MCA) 11/28/84, MCA 51102	CFF	★	53	40	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CLM	84	69	25	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	92	92	31	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	93	93	32	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	24	TROUBLE—Laurie (Mercury, MCA) 11/28/84, MCA 51102	WM	★	54	41	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CFF	85	70	26	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	93	93	33	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	94	94	34	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	20	WE'RE IN THIS LOVE TOGETHER—Bud Shuler (Mercury, MCA) 11/28/84, MCA 51102	ABP/CLM	★	55	42	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CLM	86	71	27	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	94	94	35	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	95	95	36	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	25	LEATHER AND LACE—Shane (Mercury, MCA) 11/28/84, MCA 51102	WM	★	56	43	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CFF	87	72	28	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	95	95	37	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	96	96	38	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	27	HARDEN MY HEART—Quincy Jones (Mercury, MCA) 11/28/84, MCA 51102	WM	★	57	44	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CFF	88	73	29	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	96	96	39	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	97	97	40	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	28	YESTERDAY'S SONGS—Laurie (Mercury, MCA) 11/28/84, MCA 51102	CLM	★	58	45	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CFF	89	74	30	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	97	97	41	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	98	98	42	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	34	ON TOP STOP BELIEVIN'—Johnny Dell (Mercury, MCA) 11/28/84, MCA 51102	CFF	★	59	46	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CLM	90	75	31	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	98	98	43	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	99	99	44	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	25	SAULSITO SUMMERHIGHT—Shane Dell (Mercury, MCA) 11/28/84, MCA 51102	CFF	★	60	47	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CLM	91	76	32	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	99	99	45	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	100	100	46	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	34	OUR LIPS ARE SEALED—The Go- Goes (Mercury, MCA) 11/28/84, MCA 51102	WM	★	61	48	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CFF	92	77	33	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	100	100	47	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	101	101	48	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	29	TAKE MY HEART—Bryan Adams (Mercury, MCA) 11/28/84, MCA 51102	WM	★	62	49	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CFF	93	78	34	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	101	101	49	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	102	102	50	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	31	MY GIRL—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CLM	★	63	50	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CFF	94	79	35	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	102	102	51	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	103	103	52	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	33	THE SWEETEST THING—The Cars (Mercury, MCA) 11/28/84, MCA 51102	WM	★	64	51	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CFF	95	80	36	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	103	103	53	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	104	104	54	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	32	NO REPLY AT ALL—Celine Dion (Mercury, MCA) 11/28/84, MCA 51102	WM	★	65	52	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CFF	96	81	37	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	104	104	55	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	105	105	56	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	36	HEART LIKE A WHEEL—The Steve Miller Band (Mercury, MCA) 11/28/84, MCA 51102	WM	★	66	53	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CFF	97	82	38	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	105	105	57	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	106	106	58	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	37	I CAN GO FOR THAT—The Cars (Mercury, MCA) 11/28/84, MCA 51102	WM	★	67	54	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CFF	98	83	39	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	106	106	59	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	107	107	60	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					
★	38	FOR YOUR EYES ONLY—Bryan Adams (Mercury, MCA) 11/28/84, MCA 51102	B-3	★	68	55	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	CFF	99	84	40	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	107	107	61	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102	★	108	108	62	SHAKE IT UP—The Cars (Mercury, MCA) 11/28/84, MCA 51102					

★ Stars are awarded to those products showing greatest upplay and sales strength. Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units. (Seal indicated by triangle.)

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GREG HILDEBRANDT

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DON'T MISS BLACK SABBATH ON TOUR:

11-15 QUEBEC CITY  
11-16 KITCHENER  
11-17 SUDBURY  
11-19 TORONTO  
11-20 MONTREAL  
11-21 OTTAWA  
11-22 BINGHAMPTON NY

11-24 ALLENTOWN PA  
11-25 GLEN FALLS NY  
11-27 PITTSBURGH PA  
11-28 ANN ARBOR MI  
11-29 CHARLESTON WV  
12-1 BUFFALO NY  
12-3 LARGO MD

12-4 PHILADELPHIA PA  
12-5 SALISBURY MD  
12-6 RICHMOND VA  
12-8 CLEVELAND OH  
12-9 LOAN ROCK NY  
12-10 MONTICELLO TN  
12-13 CUPERTINO CA

12-13 MOBILE AL  
12-15 ATLANTA GA  
12-16 NASHVILLE TN  
12-17 CINCINNATI OH  
12-19 INDIANAPOLIS IN  
12-20 CHICAGO IL  
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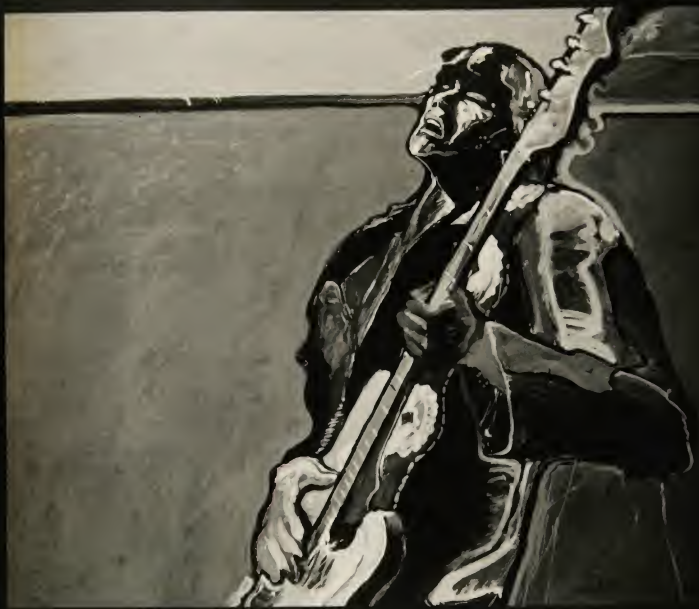
# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST Title, Label, Number (Dist. Label)	R&B Symbols	Suggested List Price LP Covers 6 Track	Soul LP Covers 6 Track	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST Title, Label, Number (Dist. Label)	R&B Symbols	Suggested List Price LP Covers 6 Track	Soul LP Covers 6 Track
1	2	24	<b>FOREIGNER</b> S.D. 10299	▲			36	35	50	<b>RED SPEEDWAGON</b> In The Heart Of The Night A&M 31 10484	▲		
2	1	11	<b>THE ROLLING STONES</b> Listen To This Rolling Stones Records (D.C. 1042) (Atlantic)	▲	8.98		37	38	11	<b>THE FOUR TOPS</b> Tough Gambler 801 7718 (Polygram)		8.98	SLP 16
3	4	5	<b>POLICE</b> Outlandos U.K. A&M 31 10378	▲	8.98		38	33	16	<b>SOUNDTRACK</b> Honey Bee Fall Music A&M 31 10018 (Atlantic)		15.98	
4	3	16	<b>JOURNEY</b> Escape Columbia 31 31481	▲			62	2	2	<b>THE 1. GELS BAND</b> Forever Love Mercury 31 10562		8.98	
5	5	9	<b>BOB SEGER AND THE SILVER BULLET BAND</b> Rise Tonight Capitol 31 31187	▲	12.98		44	5	5	<b>QUINCY JONES</b> All The Greatest Hits A&M 31 10552		13.98	SLP 14
6	10	2	<b>EARTH, WIND &amp; FIRE</b> Rainy Days A&M 31 10548	▲		SLP 5	50	3	3	<b>LINDSEY BUCHHEIM</b> Love And Other A&M 31 10485		8.98	
7	9	15	<b>STEVE NICKS</b> Bella Donna Mercury 31 31187	▲	8.98		42	41	24	<b>THE ONE THAT YOU LOVE</b> A&M 31 10552		8.98	
8	8	9	<b>DARYL HALL &amp; JOHN OATES</b> Private Eyes A&M 31 10485	●	8.98		43	34	16	<b>BRUCE LEE JONES</b> Parade Mercury 31 10552		8.98	
9	7	6	<b>GENESIS</b> Abacuss A&M 31 10313	▲	8.98		45	46	4	<b>ROD STEWART</b> Tonight I'm Yours Mercury 31 10552		8.98	
10	6	11	<b>DAN FOUGLER</b> The Originals A&M 31 10548	▲			46	47	7	<b>THE ISLEY BROTHERS</b> Shine A&M 31 10552		8.98	
11	11	18	<b>PAT BENATAR</b> Pretension Capitol 31 31187	▲	8.98		47	42	20	<b>ALANY ROBERTS</b> Share Your Love Mercury 31 10552		8.98	SLP 8
12	13	4	<b>OLIVER NEWTON-JOHN</b> Physical A&M 31 10548	▲	8.98		48	49	1	<b>OZZY OSBOURNE</b> Dyary Of A Madman A&M 31 10552		8.98	CLP 11
13	15	6	<b>ROOL &amp; THE GANG</b> Something About A&M 31 10548	▲	8.98		49	51	1	<b>THE RINKS</b> Give The People What They Want Mercury 31 10552		8.98	
14	14	6	<b>BARRY MANLOW</b> I'll Always Be Your Man A&M 31 10548	▲	8.98		50	54	6	<b>CARLY SIMON</b> Tonight I'm Yours Mercury 31 10552		8.98	
15	16	14	<b>BUSH</b> Let Stage Left Mercury 31 10552	▲	12.98		51	53	7	<b>RONNIE LAYS</b> Solid Ground Mercury 31 10552		8.98	SLP 17
16	17	14	<b>AL JARRO</b> Breakin' News Mercury 31 10552	●	8.98	SLP 13	52	52	6	<b>THE WHO</b> Who's Next A&M 31 10552		13.98	
17	12	8	<b>BILLY RAY</b> Solo In The Air A&M 31 10548	▲	8.98		53	53	1	<b>ALICIA KEYES</b> Discotheque Mercury 31 10552		8.98	
18	18	26	<b>DANIEL BOSS</b> My Love Is Your Love A&M 31 10548	▲	8.98	SLP 10	54	54	1	<b>LOVEBOY</b> Get Lucky Mercury 31 10552		8.98	
19	19	18	<b>LUTHER VANDROSS</b> Never Say March A&M 31 10548	▲	8.98	SLP 2	55	55	1	<b>THE DOOBIE BROTHERS</b> Beach Of The Goodies Vol. II Mercury 31 10552		8.98	
20	20	17	<b>THE GO-GOS</b> Beauty And The Beat A&M 31 10548	▲	8.98		56	56	34	<b>QUINCY JONES</b> The Dude A&M 31 10552		8.98	SLP 19
21	21	25	<b>PRINCE</b> Controversy Mercury 31 10552	▲	8.98	SLP 3	57	57	20	<b>THE COMMODORES</b> The Funk Brothers Mercury 31 10552		8.98	SLP 12
22	22	24	<b>QUEEN</b> Greatest Hits A&M 31 10548	▲	8.98	SLP 27	58	58	1	<b>ELVIS COSTELLO &amp; THE ATTRACTORS</b> Almost Blue Mercury 31 10552		8.98	
23	23	18	<b>BILLY SQUIVER</b> Don't Say No Capitol 31 31187	▲	8.98		59	59	17	<b>SOUNDTRACK</b> Endless Love Mercury 31 10552		8.98	SLP 32
24	24	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	60	60	7	<b>WASHINGTON COLLEGE BAND</b> This Is The Way Mercury 31 10552		8.98	
25	25	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	61	61	14	<b>EDDIE RABBITT</b> Step By Step Mercury 31 10552		8.98	CLP 7
26	26	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	62	62	58	<b>ALANY ROBERTS</b> Share Your Love Mercury 31 10552		8.98	CLP 16
27	27	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	63	63	14	<b>ALANY ROBERTS</b> Share Your Love Mercury 31 10552		8.98	CLP 16
28	28	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	64	64	14	<b>ALANY ROBERTS</b> Share Your Love Mercury 31 10552		8.98	CLP 16
29	29	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	65	65	14	<b>ALANY ROBERTS</b> Share Your Love Mercury 31 10552		8.98	CLP 16
30	30	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	66	66	14	<b>ALANY ROBERTS</b> Share Your Love Mercury 31 10552		8.98	CLP 16
31	31	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	67	67	14	<b>ALANY ROBERTS</b> Share Your Love Mercury 31 10552		8.98	CLP 16
32	32	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	68	68	14	<b>ALANY ROBERTS</b> Share Your Love Mercury 31 10552		8.98	CLP 16
33	33	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	69	69	14	<b>ALANY ROBERTS</b> Share Your Love Mercury 31 10552		8.98	CLP 16
34	34	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	70	70	14	<b>ALANY ROBERTS</b> Share Your Love Mercury 31 10552		8.98	CLP 16
35	35	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	71	71	14	<b>ALANY ROBERTS</b> Share Your Love Mercury 31 10552		8.98	CLP 16
36	36	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	72	72	14	<b>ALANY ROBERTS</b> Share Your Love Mercury 31 10552		8.98	CLP 16
37	37	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	73	73	14	<b>ALANY ROBERTS</b> Share Your Love Mercury 31 10552		8.98	CLP 16
38	38	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	74	74	14	<b>ALANY ROBERTS</b> Share Your Love Mercury 31 10552		8.98	CLP 16
39	39	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	75	75	14	<b>ALANY ROBERTS</b> Share Your Love Mercury 31 10552		8.98	CLP 16
40	40	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	76	76	14	<b>ALANY ROBERTS</b> Share Your Love Mercury 31 10552		8.98	CLP 16
41	41	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	77	77	14	<b>ALANY ROBERTS</b> Share Your Love Mercury 31 10552		8.98	CLP 16
42	42	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	78	78	14	<b>ALANY ROBERTS</b> Share Your Love Mercury 31 10552		8.98	CLP 16
43	43	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	79	79	14	<b>ALANY ROBERTS</b> Share Your Love Mercury 31 10552		8.98	CLP 16
44	44	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	80	80	14	<b>ALANY ROBERTS</b> Share Your Love Mercury 31 10552		8.98	CLP 16
45	45	18	<b>BOB JAMES</b> Street Songs Mercury 31 10552	▲	8.98	SLP 15	81	81	14	<b>ALANY ROBERTS</b> Share Your Love Mercury 31 10552		8.98	CLP 16

\* 1981-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-00-01-02-03-04-05-06-07-08-09-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-00-01-02-03-04-05-06-07-08-09-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-00-01-02-03-04-05-06-07-08-09-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-00-01-02-03-04-05-06-07-08-09-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-00-01-02-03-04-05-06-07-08-09-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-00-01-02-03-04-05-06-07-08-09-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-00-01-02-03-04-05-06-07-08-09-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-00-01-02-03-04-05-06-07-08-09-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-00-01-02-03-04-05-06-07-08-09-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-00-01-02-03-04-05-06-07-08-09-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-00-01-02-03-04-05-06-07-08-09-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-00-01-02-03-04-05-06-07-08-09-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-00-01-02-03-04-05-06-07-08-09-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-00-01-02-03-04-05-06-07-08-09-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-00-01-02-03-04-05-06-07-08-09-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-00-01-02-03-04-05-06-07-08-09-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73

# Peter Cetera



The voice behind such hits as "If You Leave Me Now," "Wishing You Were Here," "Baby What a Big Surprise" and "Getting Stronger Every Day," Peter Cetera has proven himself to be one of America's best-loved vocalists. Now he takes the lead in more than just vocals with a provocative album all his own. Peter Cetera.

The name behind the voice behind the hits.

The first single,  
"Livin' In The Limelight"  
ships November 18.

PMH 3024

*Peter Cetera*  
PMH 3024

Produced by Peter Cetera & Jim Boyer.  
On Full Moon/Warner Bros. Records & Tapes.







# Inside Track



**SOULFUL NIGHT**—The Four Tops share backstage moments with Aretha Franklin before their recent concert at New York's Radio City Music Hall. PolyGram president and chief operating officer G. Roger Henson, right, and label r&b vice president Tommy Young, third left, join the party.

## Vid Conference Eyes Growth Amid Turmoil

LOS ANGELES—The broadening spectrum of home video availability is outpacing industry forecasts in its penetration of U.S. and overseas households, despite continued turmoil over such chronically sensitive issues as piracy, publishing rights, format compatibility and the general economy.

That "view from the top" emerged from the comments of a blue chip video data launching the opening business-session of Billboard's Third International Video Entertainment/Music Conference held at the Beverly Hilton Hotel, Friday, Jan. 12. With several hundred participants already at the Beverly Hilton conference site by midday, the turnout was projected to reach approximately 400 or more registrants. Also featured speakers and guests by the summit's close Sunday (15) afternoon.

And bringing that diverse collection of film, music, video and other interests together was the still treacherous gauntlet of problems facing

## Motown Suing Over Ross Cover

LOS ANGELES—Motown Record Corp. asks \$50,000 statutory damages for each count of infringing upon the label's copyrighted cover of the Diana Ross album, "The Boss," in Federal District Court here.

The complaint alleges that Ark Atlanta, doing business as Atlanta Printing and Box Co. here, aided and abetted the sale and distribution of infringing copies of the album. "The Boss," by supplying the printed covers.

The court is asked to enjoin the defendants from further printing and manufacturing of the covers and to award all materials for such usage impounded.

## IBS Meet Seen In Doubt

By ED HARRISON

LOS ANGELES—The future of West Coast conventions of the Inter-collegiate Broadcasting System appears to be in jeopardy following the cancellation of the organization's sixth annual conference slated to take place at UCLA Nov. 6-8.

The convention was cancelled due to what convention coordinator Gary Barbacci calls "a lack of adequate response."

As of the Oct. 31th (Feb. 1) convention deadline, only 300 or so from participating schools are expected to attend, well below the estimated attendance to be about 100

the fast-growing new entertainment sector.

During the panel, one of three slated for the Jan. 14 day, Billboard publisher Leo Zito moderated a question-answer exchange with panelists including Jim Fiedler, MCA Videodisc president; Ralph Peer II, president of Peer-Southern Organization; Warner Amersbach, president of Warner Bros. Records; Pioneer Artists president; Ralph Peer II, president of Peer-Southern Organization; Warner Amersbach, president of Warner Bros. Records; Pioneer Artists president; and Chris Wright.

Among the key projections aired: By 1985, home cable service will penetrate an estimated 42 million U.S. homes to near 50% market saturation; pay services will reach as many as 30 million households and, more significantly, the channel capacity of the average home hookup will mushroom toward its current upper limit of 108 channels (Schneider).

Long-form video programming such as specials, theatrical feature films and other major programs will become more participative features in its videodisc versions making these programs unique for that format (Fiedler).

By 1985, long-promised but still marily future as a major video force will be rivaling earlier "locomotives" such as porn and theatrical features, propelled by the spread of improved stereo-sound for both video and electronically delivered avenues such as pay, cable and satellite (Sherrick).

That panel also saw evidence of the current deal format battle, the lack of industry agreement over video music rights, the implications of Universal Pictures' new "agreements" on home video and the Betamax suit, and other key topics.

Full coverage of this and other sessions, showcases and presentations scheduled at Billboard's expo press will begin in next week's issue.

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The Manhattan King Karol store on 49th St. now offers film processing. Hear that Bob Eden, new vice president at PolyGram in promotion, was about to open a Vermont home before he got the job offer from Guenter Hensler, among its next three UHQ releases at \$50 each. Herb Mendelsohn, CBS Video marketing exec, predicts specialized videoclips ranging from opera to ballet and how-to, will create a market for such vertical programs and establish a 200,000 to 300,000 market for such. Mendelsohn was speaking at the monthly meeting of the Gotham performing arts B'nai Brith.

More Peaches! It appears that all employees of Peaches Records and Tapes will stay on the four new entities. Billboard Nov. 14 (late over the now-divided 33 stores) Allan Wolf, president of United Records & Tapes, Hialeah Gardens, Fla. has named former Peaches' regional director David Margrave as general manager of the 11 Southeastern outlets acquired by the Florida rackbuyer Dave Jakowicz, administration/finance executive of United, adds duties of national buyer for the chain. Wolf emphasizes that Sil Silverman as president of United helps the continuing rack operation.

Dave Nette, co-principal of the 10 Great Lakes area Peaches locations, reports his stores lack off the new ownership with a punt sales week starting Tuesday (24). Nette's Distributing, Okinawa, Okla., which acquired 10 Southwestern Peaches stores, along with Neil Heiman, who obtained the two Seattle area stores, will reciprocally honor along with Peaches gift certificates, as will the other two new owners. Coupons sold in any unit, regardless of the respective new owner, will thus remain valid.

Isn't this mutually beneficial national gift certificate concept a factor that should be added to the Gift Of Music? Harold Okinawa, Okla., who acquired the NARMT Speaking Of Okinawa, the Lieberman president strongly feels this 1981 holiday season shapes up strongly for the industry because he forecasts an under-100 million for many strapped companies. Accounting across country are grumbling as some important vendors slow down issuance of credit for advertising allowances. The lag is often 60 to 75 days. Considering the industry borrowing rate is a very conservative 20% interest level, that means a 2% loss before getting ready for the holiday.

Kudos to innovative George Atkinson, founder of the burgeoning Video Stations across North America. His first edition of "The Complete Videocassette Movies Guide" is a comprehensive guide to the new medium. Atkinson's 1,600 videocassette titles, is a masterpiece. He's printed 200,000 for his affiliates, who are urged to provide a free copy of the \$19.95 listed issue to new and old video club members. Atkinson's new guide is available for \$10.00.

Affable Rube Ziedman, who's shepherd the popular annual one-day industry clamor in New England, is being roasted by 5, by Temple Beth Am, Beth David, Warsaw, R.I., also the location of Rhode Records and Tapes, his longtime one-stop video store. Make checkout to the temple's men's club at \$25 per person.

Jim Greenwood and Lee Cohen of Licorice Pizza added their fourth store, an 8,000 square-foot, in a hardsell last week, along with smaller quarters in Sherman Oaks, for a total of 33 outlets for the 13-year-old chain.

Noel Gimbel of Sound Video Unlimited, has warned his record/tape customers out of Denver Mile High and around the country, as he will not accept the excess of his return policy. Starting Jan. 1, Sound Video is approving a 25% delinquency charge.

## Bud's Superfest Tass: 7 Added

Continued from page 3

forth between the agencies as to the order.

"Contractually, I had Rick James the third, behind the former Simpson and Stephanie Mills, because when we booked him in March his album ("Street Songs") hadn't even come out yet. I thought he was selling the most tickets, so Rick ended up closing the show."

Another problem with large package acts is security. "I don't think that third way," says Rosenberg. "You need a one gang. At Giant Stadium during Peabo's set, a group of eight guys went out on the field and started screaming and screaming the security guys 15 minutes to round them up. For 15 minutes I watched my life pass in front of my eyes."

"From that point on, I've made sure the security is very visible and brutal."

Rosenberg strives to involve the black community in all aspects of

monthly to his billing. Mechanical royalty rates get a thrashing from ATV Music press Sam Trust, Jack Rousner, administrative vice president. Screen Gems/FML Music, and attorney Evan Minkovitz, who is the legal counsel for the Asn. of Independent Music Publishers at G'n, Hollywood. Watch for the opening of a new convention, Odeum, in western Chicago suburb, Villa Park. Planned for next spring, it's a 1,500-seat concert facility right around the holidays.

The Texas Titan, WEA's Paul Sheffield, and his aide, John Quinn, will give away seven consumer and seven industry grand prizes for their efforts around the 20th Annual Merchandise retail outlets in a ski promotion backing 20 different artists. Each winner gets a three day trip for two to Winter Park, Colo., via Texas International airlines and a stay at a local lodge and tennis club. Los Angeles Lawyers For The Arts stage a evening on "Contracts, Copyrights And The Performing Arts" Thursday (19/1) 3:30 pm at the Los Angeles Chamber Of Commerce, 404 S. Bixel St. There's a \$2 charge for non-members. Call Deborah Butler at (213) 614-0977 for details.

The Academy of Country Music holds its annual U.S. videobash Dec. 7 at St. Nicholas Ballroom, Northridge. At Schlesinger dissects the recent 90th Circuit reveal in the MCA/Universal Music Video Awards (24) at the Calif. Copyright Conference dinner at the Spomen-Hotel, North Hollywood. Then Music Plus' Lou Fogelman, Capitol's Dan Davis and Chrystal's Stan Layton, co-traveling (21/1) 7:30-10:30.

Winners in Morris-Diamond's Music Industry Tennis Tourney at the Hilton-Rivera Hotel, Palm Springs, included Men's Division: A singles, Jim Zim, personal manager; B-Mike Gardner, personal manager; C-Michael Kayashin, Watusale Music; D-Bushkar, A-Zumwalt and attorney Jim Baymiller; B-Blaine Meon, chairman, EMI/Capitol Industries; and Hal Pomeroy, assistant to the president, Capitol Records. C-Mike Gardner, vice president, CBS International and Billy Pine, Modern Albums of California.

In the women's competition, singles toppers were: A-Mrs. Sal Fortuna; B-Mrs. Pine and C-Mrs. Kevin Cronin; D-Mrs. Fortuna. In the doubles, A-Mrs. Fortuna and C-Mrs. Pine; B-Mrs. Pine and C-Mrs. Pine; D-Mrs. Pine and C-Mrs. Pine.

Dan Rochin, president of National Video Inc., the 71-outlet franchise video specialty chain, is proposing a Dec. 15 "National Video Office" where he'll be available to retailers who confab at the Beverly Hilton Hotel, Beverly Hills, Calif., with brass from major studio music video divisions about mutual problems. Rochin, who would play host, feels that meetings between video-cassette retailers and the studios are "not being productive because of the absence of the 'new breed' retailer."

The Rolling Stones have agreed to have the last of their Chicago concert Nov. 22-23, played in a closed circuit television Big-screen viewing sites around Chicago's Uptown Theatre and Merrilville Ind's Hollywood Star Theatre, and more Midwest locations are expected to join the hook-up. Reserved seating is \$9.50 to \$14.95. Stones' sold-out Chicago dates are at the Rosemont Horizon.

Continued from page 3

the shows "We always tie in with a local black promoter," he says, citing Skipper Lee Frazier in Houston, Evette Agnew in St. Louis, Ralph Carter in New Orleans, and James and Curtis Spann in Chicago.

"We also tie in with top black merchants," Rosenberg adds. "We'll have deals with the black record stores, recorders, and card dealers."

Rosenberg estimates that his audiences have ranged from 800 in New York to 95% black in St. Louis and Chicago (a date at Soldier Field in 1980). He pegs the average age to be 30.

"It's basically a family-type show," he says. "It's not a teenage show. Rick James as close as we've gotten to out-and-out funk. We had to ask Mike Jackson if he'd then down her show and she said, of course."

One of Rosenberg's former clients was the rival Kool & The Gang, who ended the 1979 Kool season at

decided to see if I could produce my own shows," he says, "and started looking for a corporate sponsor. It was perfect timing because Bud was right in the middle of a program in which he had been in minor communities—both black and Spanish. They loved the idea."

The way it works, "Bud gives me a list of 15 target market cities and from that I make a final decision."

LA-based Westwood One recorded two of the shows this year for syndication on 200 r&b radio stations around the country. Next year, Westwood One will be making a cable version, Home Box Office and cable.

Low Rawls, who does the Bud commercials on radio and television, ironically, has been in minor communities for the Superfest series. Also available: Kool & The Gang and the Chambers, who are tied to rival



*A collection of great dance songs*

**PINK FLOYD • THEIR VERY BEST • ON COLUMBIA RECORDS AND TAPES.**

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# re·ac·tor



neil young cra·zy horse

Produced by David Briggs, Tim Mulligan & Neil Young with Jerry Napton

IT

The Warner Records & Tower  
Distribution Elliot Roberts

Calypso International